

# Composition Portfolio

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# **Nine Beads on a Thread**

**Variations for String Quartet**

**by Tim Chanter**

**Duration: 19 minutes**

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## **Nine Beads on a Thread - Performance Notes**

- Nine Beads on a Thread is a set of variations intended to be as diverse as possible in terms of texture, tempo and intonation. It is important to bring out these differences to the greatest possible extent, so that each variation sounds fresh.
- By contrast, the unifying elements of the variations (the four-note pitch set upon which each is based, and the cross-references to each in the central section of its antecedent) are compositional devices only. They are not intended to be interpreted in any performance sense.
- I have used ordinary accents (along with the quaver-beaming) primarily to delineate the rhythmic structures - they are not intended to be overly pronounced. The marcato and sforzando marks are to be attacked vigorously.
- Pause briefly between variations.

### **Variation 1**

- This serves as a short, fast, introduction
- The obsessively repeated discords must be played with an unremitting gritty intensity
- Dynamic contrasts, as marked, are extremely important in this variation

### **Variation 2**

- The second variation is profoundly calm in tempo, harmony and texture.
- Ensure that the repeated long notes are attacked with clarity in order that the cross-rhythms are distinct

### **Variation 3**

- The outer sections should feel light and crisp.
- Play as fast as possible, but maintain clear articulation throughout. The forte-pianos are not intended to be too strong accented.
- The cello part in the central section should be played with lavish rubato (in the style of the following variation)

### **Variation 4**

- The cellist and 1<sup>st</sup> violinist have clear solos in the first and last sections respectively, and these should be played with expressive rubato. Do not rush the fast notes or grace notes, but play in a drawn-out fluid style.
- The very brief central section, by contrast, must be played with mechanical strictness.

### **Variation 5**

- As per normal canonical practice, the 8 bar subject (initially played in the first 8 bars by the second violin) should be brought out each time it is repeated
- The intended feel is one of resolute purposefulness - do not play too fast.
- The grace notes ahead of the two final very loud chords should be played quickly and before the beat.

### Variation 6

- The outer sections of the sixth variation are to be played in traditional Viennese waltz style

### Variation 7

- This variation must be intense and gritty - play very loudly bringing out the discords to the absolute maximum
- Do not play too fast
- Please observe the dynamic markings very carefully - the 'subito pianos' are as important as the very loud sections.
- A slightly longer pause is appropriate before the penultimate variation (as marked)

### Variation 8

- This variation is breezy, swift and melodic
- The articulation of supporting chords must be crisp and clear (though not loud)
- The fortissimos are intended to be more brilliant than especially loud
- A constant pace and sense of motion are important

### Variation 9

- The final variation is a coda - the initial slow harmonic bars gradually building up to a final climax.
- The deceleration into the final passage should be smooth and continuous (i.e. slow down the tempo in bars 655-658 from minim = 120 to minim = 60 in order that the pulse is *already* established at the start of bar 659).
- This final passage (bars 659 onwards) should be played *very very* loudly and assertively, and end without even the slightest diminuendo.

# Nine Beads on a Thread

I. Fast, with bite ♩ = 110

by Tim Chanter

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

This block contains the first system of the musical score, measures 1 through 6. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'I. Fast, with bite' with a quarter note equal to 110 beats per minute. The dynamics are consistently fortissimo (ff) throughout this section. The Violin I part has a melodic line with many accents. The Violin II, Viola, and Violoncello parts provide harmonic support with various rhythmic patterns.

*p subito* *ff* *p subito* *ff*

*p subito* *ff* *p subito* *ff*

*p subito* *ff* *p subito* *ff*

*p subito* *ff* *p subito* *ff*

This block contains the second system of the musical score, measures 7 through 14. It continues the four-staff arrangement. The dynamics alternate between piano (p) subito and fortissimo (ff) in a rhythmic pattern across all parts. The Violin I part continues its melodic development. The other instruments provide a steady harmonic and rhythmic foundation.

15 *p* *mf*

*p* *mp*

*p* *p*

*p*

This block contains the third system of the musical score, measures 15 through 18. The dynamics are softer, ranging from piano (p) to mezzo-forte (mf) and mezzo-piano (mp). The Violin I part has a more melodic and lyrical quality in this section. The other instruments continue their supporting roles with various rhythmic patterns.



20

ff ff ff ff

27

p mf p p mf p mf ff mf

31

ff mf f ff mf f ff p f

36

*p* *ff*

42

*p* *ff* *p* *p*

47

*mf* *mp* *ff* *ff* *ff*

53

*p* *f* pizz. *f* pizz. *f*

## II. Slowly and calmly ♩ = 50

61 Play with minimal vibrato. Attack the repeated notes gently, but distinctly.

61

*mp* arco *mf* *p* *mp* *mp* arco *mf* *p* *mp* *mp* arco *mf* *p* *mp*

64

*mf* *p* *mp* *mf* *p* *mp* *mf* *p*

67

mp mf p ff

mp mf p ff

mp mf p ff

mp mf p ff

70

mp f p

mp f p

mp f p

mp f p

73

f mp mf p mp

f mp mf p mp

f mp mf p mp

f mp mf p mp

77

mf p mp mf p

80

mp mf p niente niente niente niente

III. Very Fast, and playfully  $\text{♩} = 160$

84

f fp ff fp fp fp fp

92

*fp* *fp* *f* *p*

*f* *pp* *f* *p*

*f* *pp* *f* *p*

*f* *f* *f* *p* *pizz.* *arco*

100

*f* *p* *ff* *p*

*f* *fp* *fp* *ff* *p*

*f* *fp* *fp* *ff* *p*

*f* *p* *ff* *p*

108

*pp* *pp* *pp*

*mf* *f* *mp* *expressively*

119

*mf* — *f* — *mp*  
*expressively, with rubato*

*mf* < *f* — *mp*

131

*mf* — *f* — *mp*

*f*  
*mf* < *f*  
*mf*

139

*ff* *p*  
*ff*  
*fp* *fp* *ff* *p*  
*fp* *fp* *ff* *p*

146

(p)

(p)

(p)

(p)

153

*f* *fp* *ff* *fp*

*f* *fp* *fp* *ff* *fp* *fp* *fp*

*f* *fp* *fp* *ff* *fp* *fp* *fp*

*f* *fp* *ff* *fp*

161

*fp* *fp*

*f* *pp*

*f* *pp*

pizz. *f* *f*



166

*f*

*f*

*f*

*f*

IV. Slowly, and expressively - with lavish rubato by the soloists ♩ = 45

171

*pp*

*pp*

*pp*

*pp*

Solo arco

(with rubato)

*mf*

*mf*

*f*

*mp*

*f*

*mp*

180

*p*

*p*

*p*

*p*

(with rubato)

*pp*

*pp*

*pp*

*pp*

*f*

*f*

*ff*

*mf*

186

*f* *p* *mp* *p* *mp* *ff*

*pizz.* *arco*

6 5 5

191

*p* *f* *f* *f* *mf*

3 3 3 3

198

*ff* *p* *p* *f* *ff*

6

14

204 *play this short passage in strict time, contrasting the solos*

*f*

*play this short passage in strict time, contrasting the solos*

*f*

*play this short passage in strict time, contrasting the solos*

*f*

*play this short passage in strict time, contrasting the solos*

210 **Solo** (with rubato)

*mf* *mf* *f* *mp* *f* *mp*

*pp* *pp*

218 (with lavish rubato)

*p* *f* *p* *f* *ff* *mf*

*(pp)* *(pp)* *(pp)*

224

*f* *p* *mp* *p* *ff* *mp* *ff*

*pizz.* *arco*

6 5 5

229

*p* *f* *f* *f* *mf*

3 3 3

236

*ff* *p* *mp*

6

240

*niente*

*niente*

*niente*

*niente*

245 **V** Moderately fast, with resolve and very clear articulation ♩ = 140

***ff***

250

***mp***

***ff***

255

Musical score for measures 255-259. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 4/4 to 7/8 and back to 4/4. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. A large watermark "University of Cape Town" is visible across the page.

260

Musical score for measures 260-264. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 7/8 to 4/4 and back to 7/8. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mp* (mezzo-piano) and *ff* (fortissimo). A large watermark "University of Cape Town" is visible across the page.

265

Musical score for measures 265-269. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The time signature changes from 7/8 to 4/4 and back to 7/8. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). A large watermark "University of Cape Town" is visible across the page.

270

270

271

272

273

*pizz.*

274

274

275

276

277

*f*

279

279

280

281

282

*p*

*pp*

284

*ff*

289

*mp*

arco

*ff*

294



299

(mp)

ff

mp

304

ff

mp

309

ff

mp

(mp)

313

317

322

325

329 VI Waltz Tempo ♩ = 130

338

rit... a Tempo

346

*f*

353

*ff* *mf*

360

rit... a Tempo

*f* arco

rit...

367

Musical score for measures 367-372. The score is written for four staves: Treble, Treble, Alto, and Bass. The key signature has one sharp (F#). The tempo is marked *rit...*. The first staff (Treble) starts with a *mp* dynamic and features a melodic line with eighth notes. The second staff (Treble) has a *f* dynamic and features a melodic line with eighth notes. The third staff (Alto) has a *f* dynamic and features a melodic line with eighth notes. The fourth staff (Bass) has a *f* dynamic and features a melodic line with eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings.

373

Musical score for measures 373-376. The score is written for four staves: Treble, Treble, Alto, and Bass. The key signature has one sharp (F#). The first staff (Treble) starts with a *mp* dynamic and features a melodic line with eighth notes. The second staff (Treble) has a *ff* dynamic and features a melodic line with eighth notes. The third staff (Alto) has a *ff* dynamic and features a melodic line with eighth notes. The fourth staff (Bass) has a *f* dynamic and features a melodic line with eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings.

377

Musical score for measures 377-380. The score is written for four staves: Treble, Treble, Alto, and Bass. The key signature has one sharp (F#). The first staff (Treble) starts with a *f* dynamic and features a melodic line with eighth notes. The second staff (Treble) has a *f* dynamic and features a melodic line with eighth notes. The third staff (Alto) has a *f* dynamic and features a melodic line with eighth notes. The fourth staff (Bass) has a *f* dynamic and features a melodic line with eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings.

381

rit.. a Tempo

*ff* *p* *mf* *mp*

pizz. *p* *mf*

387

rit.. a Tempo

394

*f* *ff*

401

rit... a Tempo

*mf*

arco

408

*f*

*mf*

414

*pp*

*ff*

pizz.

*ff* pizz.

pizz.

*ff*

VII Not too fast, with grit ♩ = 110

422

*fff* *p subito* *fff* *p subito*

*arco* *fff* *fff* *p subito*

*fff* *p subito* *fff* *p subito*

*fff* *p subito* *fff* *p subito*

426

*p* *p* *p* *ff*

*p* *p* *p* *ff*

*ff* *ff* *p* *ff*

*ff* *ff* *ff* *ff*

430

*sfp* *sfp* *sfp* *ff*

*sfp* *sfp* *sfp* *ff*

*sfp* *sfp* *sfp* *ff*

*sfp* *sfp* *sfp* *ff*



434

*sf* *mf* *f* *ff* *fff*

440

*p* *mf* *f* *f > p*

sul tasto

sul tasto

444

*f* *f > p* *f* *f*

448

*f*

ord.

*ff*

ord.

*ff*

*f > p*

*f*

*f > p*

*f*

452

*ff*

*ff*

*ff*

*f > p*

*f*

*f > p*

*f*

456

*fff*

*fff*

*fff*

*fff*

460

*p* *fff*

464

*p* *sf*

468

*sf* *mf* *f* *sf*

472

*ff* *fff* *fff* *fff*

VIII: Fast and very light ♩. = 160

476

*mf*

*p* - quietly, but with very clear attacks

*p* - quietly, but with very clear attacks

*p* - quietly, but with very clear attacks

483

*mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p* *p*

491

498

504

510

510 511 512 513 514 515

*p* *p* *p* *p* *p* *p*

*mf*

516

516 517 518 519 520 521 522

*mf* *mf* *mf* *mf* *mf* *mf* *f*

523

523 524 525 526 527 528

*p* *p* *p* *p* *p* *mf*

530

Handwritten musical score for 'The Rose Tree'. The score is written on four staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat (B-flat). The third staff is a bass clef with a key signature of one flat (B-flat). The fourth staff is a bass clef with a key signature of one flat (B-flat). The music is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings (f). The piece is marked with a '530' in the top left corner.

538

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[illegible]

553

sf p sf

sf p sf

sf p sf

sf sf sf

sf p sf

sf p

sf p

559

f

f

p

f

f

f

f

568

mp

mp

mp

mp

p

f

p

f

p

f



576

*ff* *mf* *p*

582

*ff* *mf* *p*

589

*mf* *p* *ff* *p*

597

604

610

617

*f* *p* *f*

624 IX: Coda: Very Slowly  $\text{♩} = 40$

*p* *mp* *p* *mp*

629

*p* *(p)* *(p)* *p*

Fast  $\text{♩} = 120$

638

Musical score for measures 638-641. The score is in 2/4 time and features four staves. The first staff (treble clef) has a *mf* dynamic marking. The second, third, and fourth staves (treble, alto, and bass clefs) have a *pp* dynamic marking. The music consists of a continuous eighth-note melody in the first staff, with the other staves providing harmonic support through chords and sustained notes.

642

Musical score for measures 642-645. The score is in 2/4 time and features four staves. The first staff (treble clef) has a *f* dynamic marking. The second, third, and fourth staves (treble, alto, and bass clefs) have a *f* dynamic marking. The music consists of a continuous eighth-note melody in the first staff, with the other staves providing harmonic support through chords and sustained notes.

647

Musical score for measures 647-650. The score is in 2/4 time and features four staves. The first staff (treble clef) has a *f* dynamic marking. The second, third, and fourth staves (treble, alto, and bass clefs) have a *f* dynamic marking. The music consists of a continuous eighth-note melody in the first staff, with the other staves providing harmonic support through chords and sustained notes.

652

Decelerate into . . . . .

655

Slowly, in strict time and unremittingly loud  $\text{♩} = 60$

659

668

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The score contains measures 668 through 672. The notation is highly complex, with numerous accidentals and slurs. A 'fff' (fortissimo) dynamic marking is present in the bottom staff, measure 671.

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# **The Hairy Goblin Freak**

**for Piano Solo**

**by Tim Chanter**

**Duration: 8 minutes**

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## The Hairy Goblin Freak

**Tim Chanter**

**Fairly Fast ♩ = 135**

Musical score for the piece "Fürst und Bauer" (No. 199) from the "Fürst und Bauer" collection. The score is in 9/8 time and features a key signature of one flat (B-flat). The piece is marked with a forte (*f*) dynamic and a tempo of "Allegretto". The score is written for a single melodic line and a bass line. The melodic line begins with a treble clef and a key signature of one flat, while the bass line begins with a bass clef and a key signature of one flat. The piece is divided into two systems, each containing three measures. The first system is marked with a forte (*f*) dynamic, and the second system is marked with a fortissimo (*ff*) dynamic. The piece concludes with a piano (*p*) dynamic marking.

7

*ff* *p* *ff* *p* (*p*)

Ped. Ped \*

12

ff

p

17

*p*

*ff*

22 (b) *(ff)*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth notes, followed by a double bar line and a repeat sign. The bass staff begins with a bass clef and contains a series of eighth notes, followed by a double bar line and a repeat sign. The second system consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth notes, followed by a double bar line and a repeat sign. The bass staff begins with a bass clef and contains a series of eighth notes, followed by a double bar line and a repeat sign. The score is marked with a forte (ff) dynamic and includes various musical notations such as clefs, key signatures, time signatures, and repeat signs.



27 *gu*

*p*  
*pp*

(8)  
32

*mf* *p*  
*(pp)*

(8)  
37

*mf* *pp*

42 *gu*

*ff* *pp* *ff* *pp*

46 *gu*

*ff*

51

*p* *mf* *p*

56

*p* *mf* *p* *mf* *p* *mf*

61

*mf* *p* *mf* *p* *p*

67

*p* *mf* *f* *p* *mf* *f* *f*

74

*ff* *ff* *fff* *p* *p*

Red. \*

81

Measures 81-85 of a musical score. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. There are several slurs and ties across measures. Measure 84 contains a dynamic marking of *f* (forte).

86

Measures 86-90 of a musical score. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music continues with complex rhythmic patterns. Dynamic markings include *f* (forte) in measure 87, *p* (piano) in measure 88, and *p* (piano) in measure 89. Measure 90 has a dynamic marking of *p* (piano).

91

Measures 91-95 of a musical score. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music features complex rhythmic patterns. Dynamic markings include *p* (piano) in measures 91 and 92, *f* (forte) in measure 93, *p* (piano) in measure 94, and *f* (forte) in measure 95. There are also slurs and ties across measures.

96

Measures 96-101 of a musical score. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music continues with complex rhythmic patterns. Dynamic markings include *p* (piano) in measure 96, *f* (forte) in measure 97, *p* (piano) in measure 98, and *f* (forte) in measure 100. There are also slurs and ties across measures.

102

Measures 102-106 of a musical score. The system consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music continues with complex rhythmic patterns. Dynamic markings include *p* (piano) in measure 102, *f* (forte) in measure 103, *p* (piano) in measure 104, and *f* (forte) in measure 105. There are also slurs and ties across measures.

108

*ff* *p* *f* *p*

*ff* *p* *f* *p*

Ped. Ped. Ped. Ped.

117

*p* *p* *sf* *sf* *p*

*p* *sf* *sf* *p*

Ped.

124

*p*

*p*

Ped. \*

131

*fff* *sf* *sf* *ff*

*fff* *sf* *sf* *ff*

Ped. Ped. \*

138

*fff*

*fff*

Ped.

143

mf p pp

Ped.

150

p mp

Ped.

156

p mp

Ped.

pedal simile

161

mp

Ped.

166

mp f

Ped.

171

mp

176

f p

183

mf mp pp

Ped. pedal simile

189

ff f

Ped \*

196

mp pp

202

*ff* *f*

*Ped.* \*

*8va*

209

*pp*

(no pedal)

215

220

*ppp*

*Ped.* \*

226

*p* *sf* *sf*

*Ped.* \*

232

Measures 232-237. Treble and bass staves. Measure 232 starts with a forte (*f*) dynamic. A long slur covers measures 232-237. Measure 237 ends with a piano (*p*) dynamic. Pedal markings are present at the end of measures 236 and 237, with an asterisk (\*) in measure 237.

238

Measures 238-244. Treble and bass staves. Pedal markings are present at the end of measures 238, 240, 241, 242, and 244, with an asterisk (\*) in measure 243.

245

Measures 245-250. Treble and bass staves. Measure 249 has a piano (*pp*) dynamic. Fingerings 2 and 5 are indicated in measure 249. Pedal markings are present at the end of measures 245, 249, and 250, with an asterisk (\*) in measure 246.

251

Measures 251-256. Treble and bass staves. Fingerings 2 and 5 are indicated in measure 251. Measure 255 has a mezzo-forte (*mf*) dynamic. Pedal markings are present at the end of measures 251, 253, 255, and 256, with an asterisk (\*) in measure 252.

257

Measures 257-262. Treble and bass staves. Measure 259 has a piano (*p*) dynamic. Measure 261 has a mezzo-forte (*mf*) dynamic. Pedal markings are present at the end of measures 257, 259, 261, and 262, with an asterisk (\*) in measure 262.



263

*P* *mp* *mp* *pp*

*Ped.* *Ped.* *Ped.*

269

*P* *mp* *mf*

*Ped.* *Ped.* *Ped.*

276

*f*

282

*ff*

288

*poco rit.* *Tempo 1*

*mp* *P* *f*

297

*ff* *p* *ff*

Ped. \*

302

*p* *ff* *p* (*p*)

Ped. Ped. \*

307

*ff* *p* *p*

Ped. \*

312

*ff* *ff* (*ff*)

Ped. \*

317

*p* *pp*

Ped. \*

(8)

322

*mf*

(8)

327

*p*

*(pp)*

(8)

332

*mf*

*pp*

337

*ff*

*pp*

*ff*

*mp*

341

345

*p* *mf* *p*

351

*p* *mf* *p* *mf* *mf*

356

*p* *mf* *p* *mf* *mf*

362

*p* *mf* *p* *mf* *f*

369

*ff* *ff* *fff* *p*

376

Measures 376-380. Treble and bass staves. Treble staff features eighth-note patterns with slurs and ties. Bass staff features a steady eighth-note accompaniment. Measure 380 ends with a double bar line.

381

Measures 381-385. Treble staff features eighth-note patterns with slurs and ties. Bass staff features a steady eighth-note accompaniment. Measure 385 ends with a double bar line.

386

Measures 386-391. Treble staff features eighth-note patterns with slurs and ties. Bass staff features a steady eighth-note accompaniment. Measure 391 ends with a double bar line.

392

Measures 392-397. Treble staff features eighth-note patterns with slurs and ties. Bass staff features a steady eighth-note accompaniment. Measure 397 ends with a double bar line.

398

Measures 398-402. Treble staff features eighth-note patterns with slurs and ties. Bass staff features a steady eighth-note accompaniment. Measure 402 ends with a double bar line.

405

*ff* *p* *f* *p* *p* *sf*

Ped. Ped. Ped. Ped. Ped.

415

*p* *sf* *p* *p*

Ped. Ped. \*

422

Ped. \* Ped. \*

429

Molto Rit . . . . .

*fff* *sf* *fff* *sf*

Ped. \* Ped. \*

437

Slower, but accelerating . . .

*p* *cresc. gradually . . .*

Ped.

439

441

*(mf) cresc. gradually . . .*

444

*with rubato*

*Continue to accelerate . . .*

*ff*

446

448

450

with rubato

7

453

As Fast as Possible

*fff* *f* *fff* *f* *fff*

Ped. \*

458

*fff*

Ped. Ped. Ped. \*



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**My Mother Phoned Today**  
**for Choir (in 8 parts) and Tubular Bells**

**by Tim Chanter**

**Duration: 7½ minutes**

# **My Mother Phoned Today**

'My Mother Phoned Today' is the setting of a short poem by Sean Joyce<sup>1</sup> for choir and tubular bells, and is written in memory of my late mother:

My mother phoned today.  
Strange but nice since she is dead.  
I didn't answer but still felt  
It was sweet of her to call.

**Sean Joyce**

For the purposes of clarity in the score, I have not written out dynamics separately for each vocal part: rather the large dynamic markings apply to all staves underneath them (for example the dynamics above the 1<sup>st</sup> soprano line in bars 4-20 apply to all four upper parts; the dynamics above the 1<sup>st</sup> bass part in bar 20 apply to both bass parts etc.)

Some of the long notes will be impossible to sustain without pausing for breath: care must be taken to break separately.

Despite the slow tempo, rhythmic accuracy is very important in this piece: the recurring triplet motif in particular must be performed with precision.

A standard set of bells (range C to G) is required: relatively soft mallets are preferred

## **Vocal Ranges:**

The image shows a musical score for eight vocal parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. Each part is represented by a staff with a treble or bass clef and a key signature of one flat. The notes are connected by a line, indicating a range or a specific melodic line. The parts are arranged vertically, with Soprano 1 at the top and Bass 2 at the bottom.

<sup>1</sup> <http://www.poemhunter.com/p/m/poem.asp?poet=124569&poem=2145856>

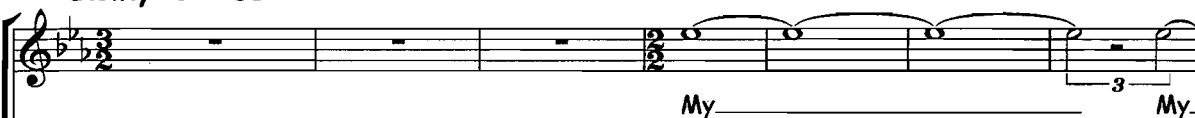
# My Mother Phoned Today

Tim Chanter

Slowly:  $\text{♩} = 60$

*p*

Soprano 1



Soprano 2



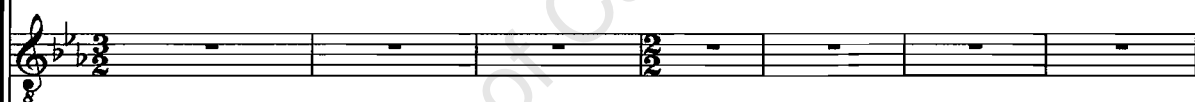
Alto 1



Alto 2



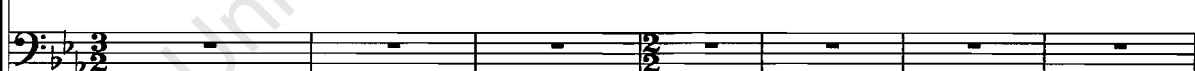
Tenor 1



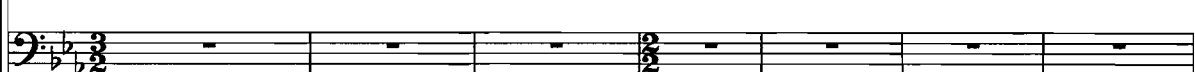
Tenor 2



Bass 1



Bass 2



Tubular Bells



8 *mf*

S. 1  
My My My Mo - - ther

S. 2  
My My My Mo - -

A. 1  
My My My Mo - -

A. 2  
My My My My Mo - -

T. 1

T. 2

B. 1

B. 2

Bells

18

*p* *mp* *mp* *pp* *p* *pp*

S. 1 ther Strange but nice

S. 2 - ther Strange bu - - t

A. 1 - ther Strange but ni - ce,

A. 2 - ther Strange bu - - t

T. 1 Strange bu - - t

T. 2 Strange bu - - t

B. 1 Pho - ned Strange but ni - ce,

B. 2 Pho - ned Strange but ni - ce,

Bells

28

*f* *p*

S. 1  
since she is de - ad.

*pp* *f* *p*

S. 2  
ni - ce since since she is de - - - ad.

A. 1  
Strange but nice since since she is de - - - ad.

A. 2  
nice, since since since since she is de - - - ad.

*pp* *f* *p*

T. 1  
nice, sin - ce since since since she is de - ad.

T. 2  
nice, since since since she is de - - - ad.

B. 1  
since she is de - - - - - ad.

B. 2  
since she's de - - - - - ad.

Bells  
*pp* *ppp* *mp* *ppp* *mf*

36

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Bells

*p* *mf*

My My My

My Mo

My ther

45

S. 1

S. 2

A. 1

A. 2

T. 1

T. 2

B. 1

B. 2

Bells

*f p*

My Mo My My My

My My ther My My My

My My My

My My My

My My My

My My My



54

*pp*

S. 1

pho -

S. 2

pho -

A. 1

pho -

A. 2

pho -

T. 1

*mp* *pp*

My Mo-ther phoned Mo - To - - - day

T. 2

My Mo-ther phoned ther To - day phon - ed

B. 1

My Mo-ther pho - ned pho - ned To - - - day

B. 2

Mo-ther pho - ned To - - - - day

Bells

*pp*

63

*mp*

S. 1  
ned. Strange but nice since

*mp* *pp*

S. 2  
ned. Strange bu - - t ni - - ce since

A. 1  
ned. Strange but ni - ce, Strange but nice since

A. 2  
ned. Strange bu - - t nice, since since since

*mp* *pp*

T. 1  
Strange bu - - t nice, sin - ce since

T. 2  
Strange bu - - t nice, since since since

B. 1  
Strange but ni - ce, since she is de -

B. 2  
Strange but ni - ce, since she's de -

Bells  
*mp* *p* *pp* *pp*

73

**S. 1** *f* *p* *p*  
 she is \_\_\_\_\_ de - ad. My \_\_\_\_\_

**S. 2** *f* *p*  
 since she is de - - - - ad.

**A. 1**  
 since she is de - - - - ad.

**A. 2**  
 since she is de - - - - ad.

**T. 1** *f* *p*  
 since since she is \_\_\_\_\_ de - ad.

**T. 2**  
 she is de - - - - ad.

**B. 1**  
 - - - - - ad.

**B. 2**  
 - - - - - ad.

**Bells**  
*ppp* *mp* *ppp* *mf*

82

*p* — *mf*

S. 1  
My — To —

S. 2  
My — Mo — phoned —

A. 1  
My ther — phoned — phoned

A. 2  
My — pho - ned . phoned day —

T. 1  
*p*  
My ther —

T. 2  
My — phoned

B. 1  
My —

B. 2  
My — Mo —

Bells

The musical score is for page 82 and consists of nine staves. The first eight staves are for vocal parts: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), and Bass 2 (B. 2). The ninth staff is for Bells. The key signature has two flats (Bb and Eb). The time signature is not explicitly shown but appears to be 4/4. The score includes lyrics and musical notation with dynamics *p* (piano) and *mf* (mezzo-forte). A large watermark 'University of Cape Town' is visible across the page.

91

*p* *mf* *p* *mf*

S. 1 Strange ni - ce is

S. 2 bu - - t dead pho-

A. 1 Strange since dead to -

A. 2 bu - t she ther

T. 1 *p* *mf* *p* *p*  
mo day mo - ther

T. 2 ther mo pho - ned to - -

B. 1 My To mo - ther phoned

B. 2 My pho - ned My mo - ther pho - ned

Bells

99

*f* *pp* *mp*

S. 1 to - - - day Strange but

S. 2 ned to - day Strange bu -

A. 1 - - - day Strange but

A. 2 - phoned to - - day Strange bu -

*f* *pp* *mp*

T. 1 - pho - ned to - day Strange bu -

T. 2 - - - day Strange bu -

B. 1 to - - day Strange but

B. 2 to - day Strange but

Bells *mp* *p*

109

*f*

S. 1  
nice since she is de -

*pp* *f*

S. 2  
- † ni - ce since since she is de - - -

A. 1  
ni - ce, Strange but nice since since she is de - - -

A. 2  
- † nice, since since since since she is de - - -

*pp* *f*

T. 1  
- † nice, sin - ce since since since she is de -

T. 2  
- † nice, since since since she is de - - -

B. 1  
ni - ce, since she is de - - -

B. 2  
ni - ce, since she's de - - -

Bells  
*pp* *pp* *ppp* < *mp* > *ppp*

118

*p* *mf*

S. 1 ad. I I did ans

S. 2 ad. I I n't

A. 1 ad.

A. 2 ad.

T. 1 ad.

T. 2 ad.

*mf*

B. 1 ad. I I did ans

B. 2 ad. I I n't wer

Bells *mf*

The musical score is for page 118. It features eight vocal parts: Soprano 1 (S. 1), Soprano 2 (S. 2), Alto 1 (A. 1), Alto 2 (A. 2), Tenor 1 (T. 1), Tenor 2 (T. 2), Bass 1 (B. 1), and Bass 2 (B. 2). There is also a Bells part. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes lyrics and dynamic markings. Soprano 1 and Bass 1 have the lyrics 'I I did ans'. Soprano 2 and Bass 2 have the lyrics 'I I n't wer'. The Bells part has a dynamic marking of *mf*. The score is marked with *p* (piano) and *mf* (mezzo-forte).



127

*p* *mf* *p* *mf*

S. 1 I did not ans - wer but but still still

S. 2 wer I did not ans - wer but but still

A. 1 *mf* *p* *mf*  
I did not ans - wer but still still

A. 2 I I did not ans - wer but still

T. 1 *mf* *p* *p* *p*  
did not ans - wer still

T. 2 did not ans - wer

B. 1 *p* *mf* *p*  
but fe - lt but but but still

B. 2 sti - ll but but but still

Bells

135 *p* *p* *mf* *mp* *f*

S. 1 — felt I I did not ans - wer did not ans - wer but still felt

S. 2 still felt I I did not ans - wer did not ans - wer but still felt My—

A. 1 *p* — felt I I did not ans - wer I I did not ans - wer mo -

A. 2 still felt I I did not ans - wer I I did not ans - wer

T. 1 *p* *mf* *mp* *f* — felt I I did not did not ans - wer I did not ans - wer but still felt

T. 2 still felt I I did not did not ans - wer I did not ans - wer but still felt My—

B. 1 — felt I did not did not ans - wer I did not did not ans - wer mo -

B. 2 felt I did not did not ans - wer I did not did not ans - wer

Bells

143

*ff* *(ff)* *mp*

S. 1 Mo - - ther to - day Strange but

S. 2 mo - ther pho - ned to - day Strange bu -

A. 1 ther pho - - - ned to - day Strange but

A. 2 mo - - - ther to - day Strange bu -

T. 1 *ff* *(ff)* *mp*  
mo - - - ther to - day Strange bu -

T. 2 mo - ther phoned to - day Strange bu -

B. 1 ther pho - - - ned to - day Strange but

B. 2 pho - - - - ned to - day Strange but

Bells *ff* *mp* *p*

153

**S. 1**  
*f*  
 nice since she's dead.

**S. 2**  
*pp* *f* *pp*  
 - † ni - ce since since she is dead. I did not an -

**A. 1**  
*f*  
 ni - ce, Strange but nice since since she is dead. I did not an -

**A. 2**  
*f*  
 - † nice, since since since since she is dead.

**T. 1**  
*pp* *f*  
 - † nice, sin - ce since since she is dead.

**T. 2**  
*f*  
 - † nice, since since since she is de - ad.

**B. 1**  
*f*  
 ni - ce, since she is de - - ad.

**B. 2**  
*f*  
 ni - ce, since she's de - - ad.

**Bells**  
*pp* *pp* *ppp* < *mp* >

163

*pp* *pp* *pp*

S. 1 I \_\_\_\_\_ did not an - swer, but sti - ll felt

*p* *pp*

S. 2 - - swer \_\_\_\_\_ bu - t still felt it was

A. 1 - - swer \_\_\_\_\_ but sti - ll felt

*pp*

A. 2 I \_\_\_\_\_ did not an - swer, bu - t still felt it was

T. 1

T. 2

B. 1

B. 2

Bells *p* *p*

172

*pp* *p* *mp* *pp*

S. 1  
sweet her to ca - - - II.

S. 2  
of to ca - - - II.

A. 1  
sweet her to ca - - - II.

A. 2  
of to ca - - - II.

T. 1  
*mp* *pp*  
sweet of her to ca - II.

T. 2  
sweet of her to ca - II.

B. 1  
sweet of her to ca - II.

B. 2  
sweet of her to ca - II.

Bells  
*p* *p* *pp*

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# **Ostin Allegro**

**A Percussion Quartet**

**by Tim Chanter**

**Duration: 11 minutes**

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## **Instrumentation**

### **Player 1**

- Snare Drum
- Tom-Toms (4)
- Bass Drum
- Suspended Cymbal  
(the above are anticipated to comprise a drum kit)
- Tambourine
- Low Woodblock
- Maracas
- Tam-Tam

### **Player 2**

- 2 Congas and 2 Bongos
- Sizzle Cymbal
- Tambourine
- Temple Blocks (5)
- High Triangle
- Guiro

### **Player 3**








- Two Timpani (smallest and largest available)
- Suspended cymbal
- Pair of cymbals
- Tambourine
- High Woodblock
- Medium Triangle
- Cowbell
- Whistle (exact type is not important)

### **Player 4**

- Field Drum / Tenor Drum
- Cymbal disc (suspended, to be struck with beaters). A crotale can be used as a substitute.
- Tambourine
- Pair of Claves
- Whip
- Cabasa or Ratchet

## **Beaters**

The following symbols have been used for different types of beaters, the precise selection of which is left at the players' discretion:

-  Hard beaters (wooden for drums, cymbals, cowbell; hard timpani sticks for timps)
-  Rubber beaters (for temple blocks and woodblocks)
-  Soft beaters (felt for drums, cymbals and cowbell; soft timpani sticks for timps)
-  Metal beaters (for cymbals and cowbell)
-  Wire brushes (for cymbals)
-  Hands (for tom-toms and congas / bongos)
-  Cello or Double Bass bow (for bowing cymbals)

(Note: triangles, the tam-tam and the bass drum are all to be played with standard instrument beaters - there are no specific markings in the score)



## **Performance Notes**

- The piece takes the form of an ostinato, uninterrupted except in the final few bars. I have placed the rehearsal marks at each starting point of the ostinato by way of orientation (and the ostinato figure is marked throughout the parts)
- Triangular note-heads in the ostinato (first occurring for player 1 in bar 3, and for all players in bar 21) are intended to be a contrasting (and quieter) sound than the rest of the ostinato. I have suggested playing methods / attacks at the first occurrence for each instrument - but players can substitute alternatives if they wish.
- Timpani: the exact tuning of the timpani is not important: rather one very high note which can articulate the rhythmic structure clearly and one very deep note must be selected (I have notated the piece for middle C and low D)
- Tom-toms: a standard set of four tom-toms, notated in the staff spaces
- Temple-blocks: a set of five temple-blocks notated on the staff lines
- Congas / bongos: a set of two of each, collectively notated in the staff spaces (in the score I just refer to bongos for short)
- The vocal marks (bars 325-336 and in the final bar) are to be spoken / shouted (rather than sung on a pitch)
- The dynamic markings are extremely important. Players are asked to note that:
  - the overall dynamic level is, for the majority of the piece, restrained
  - in many sections different players do not play at the same dynamic level, and that cresc. and dims. do not necessarily occur simultaneously for all players
- A fairly quick pace is essential (at least 140 crotchets per minute as marked)

# Ostin Allegro

Allegro: ♩ = 140

by Tim Chanter

**A** (snare on)

(stick - stick)

Snare Drum

Tom-toms

Bass Drum

Suspended Cymbal 1

Tambourine 1

Low Wood Block

Maracas

Tam-tam

Vocals 1

2 Congas, 2 Bongos

Suspended Cymbal 2 (Sizzle)

Tambourine 2

Temple Blocks

High Triangle

Guiro

Vocals 2

Timpani

Suspended Cymbal 3

Pair of Cymbals

Tambourine 3

High Wood Block

Medium Triangle

Cowbell

Whistle

Vocals 3

Field Drum

Cymbal Disc (or Crotale)

Tambourine 4

Pair of Claves

Whip

Cabasa

Vocals 4

Snare D.

12

Snare D.

*mf* *f*

17

**B**

Snare D.  $\text{mp}$

Tom-t.  $p$  subito  $pp$  (stick - stick)

C+Bongos  $p$   $pp$  (stick - stick)

Timp.  $p$   $pp$  (stick - stick)

Field. D. (snare on) (stick - stick)  $p$   $pp$

23

Tom-t.

C+Bongos

Timp.

Field. D.

This musical score segment contains four staves for measures 23 through 26. The staves are labeled 'Tom-t.', 'C+Bongos', 'Timp.', and 'Field. D.'. The time signature changes from 3/4 to 4/4 at measure 24 and back to 3/4 at measure 25. The 'Tom-t.' and 'C+Bongos' staves use a treble clef, while the 'Timp.' staff uses a bass clef. The 'Field. D.' staff uses a treble clef. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and triplets. Dynamic markings 'pp' (pianissimo) and 'mp' (mezzo-piano) are present. Accents (^) and breath marks (v) are used to indicate phrasing and emphasis. The 'Tom-t.' and 'C+Bongos' staves have a double bar line between measures 24 and 25. The 'Timp.' and 'Field. D.' staves have a double bar line between measures 25 and 26.

29

Tom-t. *p*

C+Bongos *p*

Timp. *p*

Field. D. *p*

34

Tom-t. *mp* *pp* **C**

C+Bongos *mp* *mf* (handclap)

Timp. *mp* *pp*

Field. D. *mp* *pp*

40

Tom-t.

C+Bongos *mp* *mp* *3* *3* *3* *3*

Timp.

Field. D.

45

Tom-t.

C+Bongos

Timp.

*f* *3* *mp* *pp*

51

Tom-t.

C+Bongos

Timp.

Field. D.

*f* *mp* *p* *p* *mp*

**D**

57

Tom-t.

C+Bongos

Timp.

Field. D.

(stick-stick) *pp* *p* *pp* *pp*

62

Tom-t.

C+Bongos

Timp.

Field. D.

67

Tom-t.

C+Bongos

Timp.

Field. D.

72

**E**

Tom-t.

C+Bongos

Timp.

Field. D.

77

Tom-t. *mp* *mp*

C+Bongos *mp* 3

Timp. *pppp* (no cresc.) (*pppp*)

Field. D. *p* 3 3 3 3 3

82

Tom-t. *mf* *mf* *mf*

C+Bongos *mf* 3 *mp*

Timp. *pp* (no cresc.) (*pp*) *pp*

Field. D. *mf* *mf* *mp*

87

Tom-t. *f* *p subito* **F**

C+Bongos *f* *p subito*

Timp. (tr) (no cresc.) (*pp*)

Field. D. *f* *mf* *ppp*

92

Tom-t. *mp*

C+Bongos *mp*

Timp. *p*

Field. D. *p* *pp* *mp* *mp*

97

Tom-t. *f*

C+Bongos *f*

Timp. *f*

Field. D. *f*

101

Tom-t. *f*

C+Bongos *f*

Timp. *f*

Field. D. *f*



105

Tom-t. *ff* *ff* *tr*

C+Bongos

H. Tri. *pp*

Timp. *ff* *ff* *tr*

Field. D. *ff* *ff* *tr*

**G**

110

L. W. Bl. *pp*

H. Tri. (damped)

115 (stick-stick)

L. W. Bl.

H. Tri. 3

Cowbell *pp*

120

L. W. Bl. 3

H. Tri.

Cowbell (damped)

124

L. W. Bl.  $\text{H}$

H. Tri.

Cowbell

Cym. D. *pp*

128

L. W. Bl.

Cowbell

Cym. D. (damped)

132

Temp. Bl. *pp* (stick-stick)

Cowbell

Cym. D.

137

Temp. Bl.

Cym. D.

141 (snare off) I (damped)

Snare D.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Temp. Bl. 3  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tamb. 3  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Cym. D.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

146

Snare D.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Temp. Bl.  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Tamb. 3 (short thumb roll)  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

150

Snare D.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tamb. 3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tamb. 4  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

(short thumb roll)

*pp*

155

Snare D.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tamb. 2  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tamb. 3  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Tamb. 4  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*(pp)*

*p*

*p*

*p*



176

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

(tr)

181

K

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

*mf*

*f*

*mf*

*(mf)*

*tr*

186

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

3

3

3

3

3

3

192

Tamb. 1

Tamb. 2

Tamb. 3

Tamb. 4

*ff*

*f*

*f*

197

L

Tom-t.

Tamb. 1

S Cym. 2 (sizz)

Tamb. 2

H. W. Bl.

Tamb. 4

Claves

*ff* *mf*

*p*

*mp* *mf*

*mp* *mp*

203

Tom-t.

Maracas

C+Bongos

S Cym. 2 (sizz)

H. W. Bl.

Claves

Whip

mf

ff

f

p

p<sup>3</sup>

f

p

209

Bass. D.

S Cym. 1

C+Bongos

Whist.

Claves

Cabasa

ppp

ppp

p

p

mf

f

mf

p





229

S Cym. 1

C+Bongos

Med. Tri.

Claves

*mp*

*mp*

*f*

*mf*

*(p)*

*(mp)*

233

S Cym. 1

C+Bongos

Med. Tri.

Claves

*tr*

*N*

*tr*

*mp*

*ff*

*ff*

*ff*

*mf*

*(damped)*

*(scrape)*

*f*

238

S Cym. 1

C+Bongos

Med. Tri.

Claves

*tr*

*mp*

*f*

*mp*

*ff*

*mp*

242

S Cym. 1

C+Bongos

Med. Tri.

Claves

*ff*

*subito pp*

247

S Cym. 1

C+Bongos

Med. Tri.

Claves

*f*

*ff*

*f*

*ff*

252

S Cym. 1

Temp. Bl.

S. Cym 3

Med. Tri.

Field. D.

*p*

*p*

*p*

*pp*

(bowed)

(niente)

(damped)

258

S Cym. 1

Temp. Bl.

S. Cym 3

Field. D.

*p*

*3*

262

S Cym. 1

Temp. Bl.

S. Cym 3

Field. D.

*(p)*

*mf*

*f*

*3*

267

Tom-t.

Temp. Bl.

S. Cym 3

Field. D.

*p*

*subito pp*

*tremolo*

**P**

Tom-t. 272

Temp. Bl. (stick - stick) *pp*

Tamb. 4 *pp*

276

Tom-t. *f* *p* *p*

Temp. Bl. *pp* *pp* *mp*

Tamb. 3 *pp*

Tamb. 4 (tr)

281

Tom-t. *p* *f* *mp*

Temp. Bl. *mp*

Tamb. 3 *f* (tr)

Tamb. 4 *p* *t*

Musical score for percussion instruments:

- Tom-t.**: Measures 286-290. Measure 286 has a treble clef and key signature of two sharps. Measures 287-289 have a common time signature. Measure 290 has a 3/4 time signature. Dynamics include *ff*.
- Temp. Bl.**: Measures 286-290. Measure 286 has a treble clef and key signature of two sharps. Measures 287-289 have a common time signature. Measure 290 has a 3/4 time signature. Dynamics include *ff*.
- S. Cym 3**: Measures 286-290. Measure 286 has a treble clef and key signature of two sharps. Measures 287-289 have a common time signature. Measure 290 has a 3/4 time signature. A note in measure 290 includes the instruction: *(Maintain a constant mp dynamic throughout the cymbal section)*.
- Tamb. 4**: Measures 286-290. Measure 286 has a treble clef and key signature of two sharps. Measures 287-289 have a common time signature. Measure 290 has a 3/4 time signature. Dynamics include *ff*.

290 (stick - stick)

S. Cym 3

293

S Cym. 1

(Maintain a constant *mp* dynamic throughout the cymbal section)

S. Cym 3

Cym. D.

(Maintain a constant *mp* dynamic throughout the cymbal section)

298

S Cym. 1

S. Cym 3

Cym. D.

(stick - stick)

303

S Cym. 1

S Cym. 2 (sizz)

(Maintain a constant *mp* dynamic throughout the cymbal section)

S. Cym 3

Cym. D.

307 **R**

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.

311

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.

315

S Cym. 1

S Cym. 2 (sizz)

S. Cym 3

Cym. D.







333

L. W. Bl. *p* *p* *ff*

Maracas *p*

Vocals 1 *p* *SSSSSSSSS - SSSSS* *ff* YOW

S Cym. 2 (sizz) *p* *ff*

Guero *mf* *tr*

Vocals 2 *p* *SSSSSSSSS - SSSSS* *ff* YOW

Tamb. 3 *mf* *f* *p* *tr*

Vocals 3 *p* *SSSSSSSSS - SSSSS* *ff* YOW

Field. D. *p*

Claves *f* *3*

Vocals 4 *p* *SSSSSSSSS - SSSSS* *ff* YOW

338

Bass. D.

L. W. Bl.

Vocals 1

S Cym. 2 (sizz)

Temp. Bl.

Vocals 2

Cowbell

Vocals 3

Field. D.

Vocals 4

Sh!

pp

ff

ff Ka

p

SSSSSSSSS - SSSSSSSSSS

f

p

ff

pp

ff Ka

p

SSSSSSSSS - SSSSSSSSSS

p

f

p

ff Ka

p

SSSSSSSSS - SSSSSSSSSS

T

T

344

L. W. Bl.

Temp. Bl.

Claves

(stick - stick)

p

f

p

f

p

f

p

f

p

f

p

f

3

f

3

f

350

L. W. Bl. *p* *f* *p* *f*

Temp. Bl. *f*

H. W. Bl. *f*

Claves *p* *f* *p* *f* *p* *f* *p* *f*

356

L. W. Bl. *f* *p* *f* *p*

Tamb. 2 *p*

Temp. Bl. *f*

H. W. Bl. *p* *f* *p*

Claves *p* *f* *f* *p* *f* *p* *f*

361 **U** (scrape)

L. W. Bl. *f* *p*

Tamb. 2 *f*

H. W. Bl. *f* *p*

Claves *p* *f* *p* *f* *p* *f* *p* *f*



382

Tamb. 1  $f$   $f$

Tamb. 2  $p \leftarrow f$

Tamb. 3  $f$   $p$   $f$

Tamb. 4  $p \leftarrow f$   $p \leftarrow f$

386

Tamb. 1  $f$   $f$   $f$   $f$  (thumb-roll)  $f$

S Cym. 2 (sizz)  $p \leftarrow mp$   $p \leftarrow mp$   $p \leftarrow mp$

Tamb. 3  $f$   $p$   $f$

Cym. D.  $p$

Tamb. 4  $p \leftarrow f$

391

Tamb. 1  $f$

S Cym. 2 (sizz)  $p \leftarrow mp$   $p \leftarrow mp$

Tamb. 3  $p$   $ff$

Cym. D.  $p$

W

395

Tamb. 1  $\text{ff}$

S Cym. 2 (sizz)  $p \leftarrow mp$

Tamb. 3  $f$

Cym. D.  $p$

400

S Cym. 1  $p$

S Cym. 2 (sizz)  $p \leftarrow mp$

Tamb. 3 (tr)  $p$

Cym. D.  $p$

(muted)

404

S Cym. 1  $mp$

C+Bongos  $pp$  gradually cresc. to drum unison

S Cym. 2 (sizz)  $p \leftarrow mp$

Pair Cym.  $ppp$  (scrape)  $p$

Cym. D.  $p$



426

Tom-t. *gradually cresc.*

C+Bongos *gradually cresc.*

Timp. *f*

Field. D. *mf* *f*

Y

431

Tom-t. (stick - stick) *ff* *ppp* *ff*

Bass. D. *f*

C+Bongos (stick - stick) *ff* *ppp* *ff*

Timp. (stick - stick) *ff* *ppp* *ff*

Field. D. (stick - stick) *ff* *ppp* *ff*



437

Tom-t. *ppp* *mf* *ff*

Bass. D.

C+Bongos *ppp* *mf* *ff*

Timp. *ppp* *mf* *ff*

Field. D. *ppp* *mf* *ff*

443

Tom-t. *ppp* *ff* *mf*

Bass. D. *ppp* *mp*

C+Bongos *ppp* *ff* *mf*

Timp. *ppp* *ff* *mf*

Field. D. *ppp* *ff* *mf*

448

Z

Tom-t. Bass. D. Vocals 1 C+Bongos Vocals 2 Timp. Vocals 3 Field. D. Vocals 4

4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4

YOW *fff* sha - ka *pp* YOW *f* sha - ka *pp* YOW *mf* sha - ka *pp* YOW *p* sha - ka *pp*

KA *fff* sha - ka *pp* KA *f* sha - ka *pp* KA *mf* sha - ka *pp* KA *p* sha - ka *pp*

YOW *fff* sha - ka *pp* YOW *f* sha - ka *pp* YOW *mf* sha - ka *pp* YOW *p* sha - ka *pp*

KA *fff* sha - ka *pp* KA *f* sha - ka *pp* KA *mf* sha - ka *pp* KA *p* sha - ka *pp*

Tam-tam. Vocals 1 Guiro Vocals 2 Whist. Vocals 3 Vocals 4

4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4

sha - ka *pp* sha - ka *ppp* SH! *ff*

sha - ka *pp* sha - ka *ppp* SH! *ff*

sha - ka *pp* sha - ka *ppp* SH! *ff*

sha - ka *pp* sha - ka *ppp* SH! *ff*

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# **Horn Quartet**

**by Tim Chanter**

**Duration: 14 minutes**

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## **Performance Notes**

### **Allegro**

- ◆ This movement is intended to have rhythmic drive - it is important to play it at a sufficient pace to create and sustain a strong forward momentum, and with a high degree of rhythmic precision
- ◆ The ordinary accents (e.g. on the first quavers of all three lower parts, and the first quaver in bar 6 of the 1<sup>st</sup> horn part) are not intended to be strongly pronounced - but to show the shape of the rhythm. I have also beamed quavers in accordance with the intended rhythm (e.g. bar 9 is intended to have a 2+3 metrical shape)
- ◆ The microtones (first occurring in bar 37) are intended to be about a quarter of a tone sharp or flat - but the precise pitching is less important than giving the overall musical effect of starting the glissandi in the 'wrong' direction before reversing to the cadential note
- ◆ The acciaccaturas in the two melodic sections (bars 82 - 109 in the first horn part, and bars 154-179 in the second horn part) are meant to be played before the beat: the full note then being sounded in exact time
- ◆ These same two sections are intended to be played without any rubato - the melodies being strictly governed by the crotchet pulse set by the 4<sup>th</sup> horn player
- ◆ The final climax (starting at bar 202, reaching its peak in 217) is intended to be very powerful (more so than the former similar build-ups in bars 26 - 36 and 63 - 75), then quickly diminishing before a quiet and hanging cadence leading into the Lento
- ◆ [To assist with the difficulty of such frequent metre changes, the first horn players' part is copied in full as a cue in the other players' parts. The first horn therefore acts as a conductor]

### **Lento**

- ◆ The overall mood of the movement is one of quiet calm, and the relative climaxes are meant to be swells rather than fortissimos. Even the point of greatest tension - the discord in bars 57 - 59 - should not reach more than a forte
- ◆ The melody line, shared between the first and second players, is intended to be played with a subtle rubato - the other players following time accordingly [In the parts, the melody phrases of the 1<sup>st</sup> and 2<sup>nd</sup> players are marked as cues, to assist with this]
- ◆ The acciaccaturas in the melody phrases are not meant to be too short - rather they should be played with some license and extended into the musical line
- ◆ Please do not pause too long before the recap (bar 41) and do not slow down too much at the 'poco rit' (bars 56 - 59): the movement is slow, but must not falter

### **Presto**

- ◆ Play as fast as possible
- ◆ As in the Allegro, I have used ordinary accents primarily to delineate the rhythmic shape. In contrast the marcato and sforzando marks are meant to be sharply attacked

# I. Allegro

Fast ♩ = 110

by Tim Chanter

Horn in F

Horn in F

Horn in F

Horn in F

*p*

*p*

*p*

*p*

*mf*

*mf*

1.

2.

3.

4.

*p*

*p*

*p*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*p*

12

1.

2.

3.

4.

*mf*

*mf*

*mf*

*mf*

*p*

*p*

*mp*

*mp*

*mp*

*mp*

18

1. *f* *p* *mf*

2. *p* *mf*

3. *f* *mf*

4. *f* *p* *mf*

Detailed description: This system contains measures 18 through 22. The time signature is 5/4. Staff 1 starts with a forte (*f*) dynamic, followed by piano (*p*) and mezzo-forte (*mf*). Staff 2 starts piano (*p*) and moves to mezzo-forte (*mf*). Staff 3 starts forte (*f*) and moves to mezzo-forte (*mf*). Staff 4 starts forte (*f*), then piano (*p*), and ends with mezzo-forte (*mf*). The music features various rhythmic patterns including eighth and sixteenth notes, and rests.

23

1. *p* *p* (cresc. only gradually)

2. *p* *p* (cresc. only gradually)

3. *p* *p* (cresc. only gradually)

4. *p* *p* (cresc. only gradually)

Detailed description: This system contains measures 23 through 27. The time signature is 7/8. All four staves (1-4) begin with a piano (*p*) dynamic. Staves 1, 2, and 3 have a crescendo marking "(cresc. only gradually)" starting in measure 25. Staff 4 also has a piano (*p*) dynamic and a crescendo marking "(cresc. only gradually)" starting in measure 25. The music consists of continuous eighth-note patterns.

28

1. *p* *p* *p* *p*

2. *p* *p* *p* *p*

3. *p* *p* *p* *p*

4. *p* *p* *p* *p*

Detailed description: This system contains measures 28 through 32. The time signature is 7/8. All four staves (1-4) maintain a piano (*p*) dynamic throughout. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes, and some rests.

33

1. *f* *mp*

2. *f* *mp*

3. *f* *mp*

4. *f* *mp*

39

1. *pp* *p* *p*

2. *pp* *p* *p*

3. *pp* *p* *p*

4. *pp* *p* *p*

45

1. *mf* *p* *mf*

2. *mf* *p* *mf*

3. *mf* *p* *mf*

4. *mf* *p* *mf*

51

1. *p* *f* *p*

2. *p* *p*

3. *p* *f*

4. *p* *f* *p*

Detailed description: This system contains measures 51 through 56. The first staff (treble clef) starts in 6/8 time, changes to 2/4 at measure 52, and returns to 6/8 at measure 54. The second staff (treble clef) starts in 6/8, changes to 2/4 at measure 52, and returns to 6/8 at measure 54. The third staff (treble clef) starts in 6/8, changes to 2/4 at measure 52, and returns to 6/8 at measure 54. The fourth staff (treble clef) starts in 6/8, changes to 2/4 at measure 52, and returns to 6/8 at measure 54. Dynamics include *p* (piano) and *f* (forte).

57

1. *p*

2. *p*

3. *p* *p*

4.

Detailed description: This system contains measures 57 through 62. The first staff (treble clef) starts in 2/4 time, changes to 7/8 at measure 58, and returns to 2/4 at measure 60. The second staff (treble clef) starts in 2/4, changes to 7/8 at measure 58, and returns to 2/4 at measure 60. The third staff (treble clef) starts in 2/4, changes to 7/8 at measure 58, and returns to 2/4 at measure 60. The fourth staff (treble clef) starts in 2/4, changes to 7/8 at measure 58, and returns to 2/4 at measure 60. Dynamics include *p* (piano).

63

1. *p*

2. *p*

3. *p*

4. *p*

Detailed description: This system contains measures 63 through 68. The first staff (treble clef) starts in 7/8 time, changes to 4/4 at measure 64, and returns to 7/8 at measure 66. The second staff (treble clef) starts in 7/8, changes to 4/4 at measure 64, and returns to 7/8 at measure 66. The third staff (treble clef) starts in 7/8, changes to 4/4 at measure 64, and returns to 7/8 at measure 66. The fourth staff (treble clef) starts in 7/8, changes to 4/4 at measure 64, and returns to 7/8 at measure 66. Dynamics include *p* (piano).



67

1. *6/8* *4/4* *6/8* *4/4*

2. *6/8* *4/4* *6/8* *4/4*

3. *6/8* *4/4* *6/8* *4/4*

4. *6/8* *4/4* *6/8* *4/4*

72

1. *4/4* *7/8* *4/4* *4/4*

2. *4/4* *7/8* *4/4* *4/4*

3. *4/4* *7/8* *4/4* *4/4*

4. *4/4* *7/8* *4/4* *4/4*

76

1. *4/4* *4/4* *4/4* *4/4*

2. *4/4* *4/4* *4/4* *4/4*

3. *4/4* *4/4* *4/4* *4/4*

4. *4/4* *4/4* *4/4* *4/4*

81

1. *f* *chuu*

2. *f* *chuu*

3. *f* *chuu*

4. *f* *chuu*

84

1. *f*

2. *f*

3. *f*

4. *f*

87

1. *f*

2. *f*

3. *f*

4. *f*

90

1. *mp* *mp*

2.

3.

4.

93

1. *mf* *mp*

2.

3.

4.

96

1. *mf* *mf* *f*

2.

3.

4.

99

1. *mp* *mp* *p*

2. *(mp)*

3. *(mp)*

4. *(mp)*

103

1. *f*

2. *f*

3. *f*

4. *f*

109

1. *f* *pp* *p*

2. *f* *pp* *p*

3. *f* *pp* *p*

4. *f* *pp* *p*

115

1. *p* *f* *mp*

2. *p* *mp*

3. *mp*

4. *mp*

121

1. *f* *mp*

2. *mp*

3. *mp*

4. *mp*

127

1. *f* *mp* *f* *mp*

2. *mp*

3. *mp*

4. *mp*

132

1. *f* *mp* *f* *du*

2. *f* *mp* *f* *du*

3. *f* *mp* *f* *du*

4. *f* *du* *f* *du*

136

1. *f* *f* *fu*

2. *f* *f* *fu*

3. *f* *f* *fu*

4. *f* *f* *fu*

140

1. *f* *f* *f*

2. *f* *f* *f*

3. *f* *f* *f*

4. *f* *f* *f*

130

145

1. *ff* *ff* *mp* *mp*

2. *ff* *ff* *mp* *mp*

3. *ff* *ff* *mp* *mp*

4. *ff* *ff* *mp* *mp*

152

1. *pp* *f* *p*

2. *pp* *f*

3. *pp* *f* *mp*

4. *pp* *f* *mp*

155

1. *f*

2. *f*

3. *f*

4. *f*

158

1. *f*

2. *mf*

3.

4.

161

1. *f*

2. *mf*

3. *cresc.*

4. *cresc.*

164

1. *f*

2. *mf*

3. *cresc.*

4. *cresc.*



167

1.

2.

3.

4.

170

1.

2.

3.

4.

173

1.

2.

3.

4.

133

178

1. *p* *pp*

2. *p* *ppp*

3. *p*

4. *p* *ppp*

186

1. *pp* (*pp*)

2. *pp* (*pp*)

3. *pp* (*pp*)

4. *pp* (*pp*)

193

1. *mp* *f* *mf*

2. *mf*

3. *mp* *mf*

4. *mf* *mf*

198

1. *f*

2. *mf*

3. *mf*

4. *mf*

*p*

203

1.

2.

3.

4.

207

1. *f*

2. *f*

3. *f*

4. *f*

211 rit.

1. *f* *ff*

2. *f* *ff*

3. *f* *ff*

4. *f* *ff*

217 Slowly ♩ = 80

1. *ff* *mf* *mf*

2. *ff* *mf* *mf*

3. *ff* *mf* *mf*

4. *ff* *mf* *mf*

222

1. *p* *p* *pp*

2. *p* *p* *pp*

3. *p* *p* *pp*

4. *p* *p* *pp*

## II. Lento

$\text{♩} = 37 / \text{♩} = 74$

*with a little rubato*

1

Horn in F

*mp* < *f* > *mp* < *f* > *mp* *niente*

Horn in F

*mp* < *f* > *mp* < *f* > *p*

Horn in F

*mp* < *f* > *mp* < *f* > *p* *p*

Horn in F

*mp* < *f* > *mp* < *f* > *p* *p*

6

1. *p* *with a little rubato* *mp* 3 *niente*

2. *mp* 3 *niente* *p*

3. *p*

4. *p*

11

1. 3 *mp* < *f* > *niente* *p*

2. *mf* > *mp* 3 3 *niente*

3. *niente* *p* *p*

4. *niente* *mf* > *p* *p*

16

1. *mp* *poco f* niente *p*

2. *p* *mp*

3. *p*

4. *p*

21

1. *f* *mf* *mp*

2. *f* *mf* *mp*

3. *mp* *f* *mf* *mp*

4. *mp* *f* *mf* *mp*

27

1. *pp* *mf* *mp* *mf*

2. *pp* *pp* *mp* *mf*

3. *pp* *pp* *mp* *mf*

4. *pp* *pp* *mp* *mf*

32

1. *f* *f* *f*

2. *f* *f* *f*

3. *f* *f* *f*

4. *f* *f* *f*

37

1. *f* *ppp*

2. *f* *ppp*

3. *f* *ppp*

4. *f* *ppp*

42

1. *mp* *f* *p*

2. *mp* *f* *mp* 3 3

3. *mp* *f* *p*

4. *mp* *f* *p*

46

1. *mp*

2. *niente* *p*

3. *p*

4. *p*

51

1. *f* *niente* *p*

2. *mp*

3. *p*

4. *p*

56 *poco rit.* *A tempo*

1. *pesante* *mf* *mp*

2. *f* *mf* *pp*

3. *mf* *pp*

4. *mf* *pp*



62

1. *pp*

2. *mp*

3. *pp*

4. *pp*

63

64

65

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

65

1. *mp* *f*

2. *mp* *f*

3. *mp* *f*

4. *mp* *f*

66

67

68

*ppp*

*ppp*

*ppp*

*ppp*

*p* *niente*

*p* *niente*

*p* *niente*

*p* *niente*

### III. PRESTO

Cracking Fast ♩ = 110+

1. *f*

2. *f*

3. *f*

4. *f*

This system contains measures 1 through 5 of the piece. It features four staves, each with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The music is marked with a forte 'f' dynamic. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The first staff has a measure rest in the second measure. The second staff has a measure rest in the second measure. The third and fourth staves have measure rests in the second and third measures.

6. *ff*

7. *ff*

8. *f*

9. *ff*

10. *ff*

This system contains measures 6 through 10. The notation continues with various rhythmic patterns and dynamics. Measures 6 and 7 are marked with fortissimo 'ff'. Measures 8, 9, and 10 are marked with forte 'f'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff has a measure rest in the sixth measure. The second staff has a measure rest in the sixth measure. The third and fourth staves have measure rests in the sixth and seventh measures.

11. *f*

12. *f*

13. *f*

14. *f*

This system contains measures 11 through 14. The notation continues with various rhythmic patterns and dynamics. Measures 11, 12, 13, and 14 are marked with forte 'f'. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff has a measure rest in the eleventh measure. The second staff has a measure rest in the eleventh measure. The third and fourth staves have measure rests in the eleventh and twelfth measures.

17

1. *f*

2. *f*

3. *f* *mp*

4. *f* *mp*

23

1. *f* *p*

2. *f* *p*

3.

4.

28

1. *f*

2. *f*

3.

4.

32

1. *p* *f*

2. *p* *f*

3.

4.

37

1. *sf* *sf* *sf* *sf* *sf*

2. *sf* *sf* *sf* *sf* *sf*

3. *sf* *sf* *sf* *sf* *sf*

4. *sf* *sf* *sf* *sf* *sf*

42

1. *ff* *p* *sf* *(p)* *sf* *(p)*

2. *ff* *p* *sf* *(p)* *sf* *(p)*

3. *p* *sf* *(p)* *sf* *f*

4. *p* *sf* *(p)* *sf* *f*

47

1. *p sf (p) sf (p)*

2. *p sf (p) sf (p)*

3. *p sf (p) sf f*

4. *p sf (p) sf f*

52

1. *ff f*

2. *ff f*

3. *ff p*

4. *ff p*

57

1. *ff p subito*

2. *ff p subito*

3. *ff mute in*

4. *ff mute in*

61

1. *p*

2. *p*

3. (muted) *pp*

4. (muted) *pp*

68

1. *pp* *p* *mp*

2. *pp* *p* *mp*

3. (pp)

4. (pp)

75

1. *p* *pp*

2. *p* *pp*

3.

4.

82

1. *mf* *p* *mp*

2. *mf* *p* *mp*

3. *mp* *pp*

4. *mp* *pp*

Detailed description: This system contains measures 82 through 87. The first staff has a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a half note, and then a series of half notes with slurs. The second staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The third staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The fourth staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The dynamics are marked as *mf* (measures 82-83), *p* (measures 84-85), and *mp* (measures 86-87).

88

1. *p* *mf* *p*

2. *p* *mf* *p*

3. *mp* *pp*

4. *mp* *pp*

Detailed description: This system contains measures 88 through 93. The first staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The second staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The third staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The fourth staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The dynamics are marked as *p* (measures 88-89), *mf* (measures 90-91), and *p* (measures 92-93).

94

1. *mf* *f* (*f*)

2. *mf* *f* (*f*)

3. *mp* (*mp*)

4. *mp* (*mp*)

Detailed description: This system contains measures 94 through 99. The first staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The second staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The third staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The fourth staff has a treble clef and a key signature of one sharp. It begins with a half note, followed by a series of eighth notes, and then a series of half notes with slurs. The dynamics are marked as *mf* (measures 94-95), *f* (measures 96-97), and (*f*) (measures 98-99).

100

1. *p* *pp*

2. *p* *pp*

3. *pp*

4. *pp*

107

1. *p* *mp*

2. *p* *mp*

3. *(pp)*

4. *(pp)*

114

1. *p* *pp*

2. *p* *pp*

3. *pp*

4.



120

1. *mf* *mp* *mf*

2. *mp*

3. *mp* *mf*

4. *mp* *mf*

open

open

125

1. *mf* *f* *sf* *sf*

2. *mf* *f*

3. *sf* *sf* *sf*

4. *sf* *sf* *sf*

130

1. *sf* *sf* *sf* *sf* *f*

2. *sf* *sf* *sf* *sf* *f*

3. *sf* *sf* *sf* *sf* *f*

4. *sf* *sf* *sf* *sf* *f*

135

1. *ff*

2. *ff*

3. *sf* *ff* *sf*

4. *sf* *ff* *sf*

141

1. *f*

2. *f*

3. *f* *mp*

4. *f* *mp*

147

1. *f*

2. *f*

3. *f*

4. *f*

153

1. *p* *f*

2. *p* *f*

3.

4. *f*

157

1. *p*

2. *p*

3.

4.

161

1. *f* *sf* *sf* *sf* *sf*

2. *f* *sf* *sf* *sf* *sf*

3. *f* *sf* *sf* *sf* *sf*

4. *f* *sf* *sf* *sf* *sf*

166

1. *sf* *ff* *p* *sf* (*p*) *sf*

2. *sf* *ff* *p* *sf* (*p*) *sf*

3. *sf* *p* *sf* (*p*) *sf*

4. *sf* *p* *sf* (*p*) *sf*

172

1. (*p*) *p* *sf* (*p*) *sf* (*p*)

2. (*p*) *p* *sf* (*p*) *sf* (*p*)

3. *f* *p* *sf* (*p*) *sf* *f*

4. *f* *p* *sf* (*p*) *sf* *f*

177

1. *ff*

2. *ff*

3. *ff*

4. *ff*

182

1. *f*

2. *f*

3. *p*

4. *p*

186

1. *sf*

2. *sf*

3. *sf*

4. *sf*

190

slowing . . .

Moderately  $\text{♩} = 60$

1. *ff*

2. *ff*

3. *ff*

4. *ff*

Tempo 1+ ♩ = 110+

195

1. *p* *f*

2. *p* *f*

3. *p* *f* *sf* *f* *sf*

4. *p* *f* *sf* *f* *sf*

199

1. *ff* *p* *ff* *fff*

2. *ff* *p* *ff* *fff*

3. *f* *sf* *ff* *p* *ff* *fff*

4. *f* *sf* *ff* *p* *ff* *fff*

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# **Tight as an Owl**

**for soprano and piano**

**by Jon Chanter (lyrics)  
and Tim Chanter (music)**

**Duration: 3½ minutes**

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## Tight as an Owl

This piece is the setting of a dark comic poem by Jon Chanter (my cousin) concerning the macabre art of taxidermy:

So it once was sweet and dishy,  
Now it just smells slightly fishy -  
Let me fondle it and maybe have a root.

If you want a real stuffin'  
From someone who'll stuff enough in  
Let me stuff your owl and make it feel cute.

I'm not some tacky taxidermist  
My taxidermy firm is  
A taxidermic house of high repute.

My taxidermic axiom  
Is 'stuff 'em to the maximum"  
Be they pachyderm or palmated newt.

So for your owl to pack a thrill in  
I'm the woman to do the fillin'  
I can fill it till it's full enough to hoot

Jon Chanter

The piece should be sung with an air of mock gravity, as if the subject matter was extremely serious.

The vocal range is from middle *C* to top *C*, unless the lower range ossia's at bars 31-35 and 83-84 are chosen in which case the highest note is lowered by a minor third to the *A* natural.



# Tight as an owl

Tempo 1: Slowish, and with rubato ♩ = 80

by Jon Chanter (lyrics)  
and Tim Chanter (music)

Soprano

Piano



8

S. *mp* *mp* *f*

So it was once sweet So it was once sweet and di-shy

Pno. *mp* *mf*



15

S. *mp* *f*

Now it just smells slight-ly fi-shy

Pno. *p* *mf* *pp*



Tempo 2: Slowly, with ironic gravity ♩ = 80

21

S. *f* *p*

Let me fon-dle it and may-be have a root.

Pno. *mf* *pp* *ppp*



26 **Tempo 1: ♩. = 80**

S. *mf*  
T' - wit T' woo

Pno. *mf* *f* *mp* *mp* *P*

32 *mf*

S. If you want a re-al stu-ffin' from some-one who'll stuffe-nough in

Pno. *mp* *P*

38 *subito pp*

S. If you want a re-al stu-ffin' from some-one who'll stuff e-nough in

*subito pp*

Pno. *subito pp*

158

43 **Tempo 2: ♩ = 80**

S. *f* Let me stuff your owl *mf* and make it feel *f* cute.

Pno. *mf* *pp*

48 **Tempo 1: ♩ = 80**

S. *mf* T' wit T' woo *p* I'm

Pno. *mf* *f* *mp* *mp* *p*

55 *mf* *p*

S. not some tacky ta-xi - der - mist My ta - xi-der-my

Pno. *p* *mp* *p*

61 *f* *poco rit with rubato*

S. firm is a ta-xi-der-mic house of high-est re - pu - te.

Pno. *mf*

67 *p* *p*

S. (a ta - xi - der - mic house of high-estre pute. My

Pno. *p* *p*

73 *f* *p* *f*

S. ta - xi-der-mic ax-i-om is stuff them to the ma-xi-mum

Pno. *mf*

78 *p* *remain p*

S. My ta - xi der - mic a - xi om is stuff them to the

Pno. *p*

83 *ff* *mp*

S. ma - xi - mum **Tempo 2: ♩ = 80** ma - xi - mum Bethey pa chy derm or pa - l ma ted new - t.

Pno. *f* *mp*

89 Tempo 1: ♩. = 80

S. *mf* *mp*  
T' wit T' woo So

Pno. *mf* *mp*

96

S. *mp*  
for your owl to pack a thrill in I'm the wo-man to

Pno. *mp*

102

S. *f* *f* *p* *f*  
do the fill-in' to do the fi-ll-in' I can fill it

Pno. *mf* *pp* *mf* *pp*

109

S. *f* *ff*  
till it's I can fill it till it's full e-nough

Pno. *f*

115

S. *mf* *mp*

to hoot hoot to

Pno. *mf* *f* *mp* *p*

119

S. *p* *f* *p*

hoo hoot to hoo - oo - - oo - - †

rit . . . . . 8va

Pno. *mf* *pp*

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# **A Short Excursion around Middle D**

**for Horn and Piano**

**by Tim Chanter**

**Duration: 5 minutes**

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## **Performance Notes:**

### **Hornist**

The horn part is predominantly one of long melodic lines: play with natural dynamic swells (particularly the long sustained notes), but do not in general use any rubato (the piano accompaniment is intended to keep a very regular pulse)

Play with pinpoint rhythmic accuracy: the attacks, which are mainly off the strong beat, must sound as clear syncopations.

Use a wide dynamic range, as marked, but always ensure the melodic line is clear above the piano

### **Pianist**

Maintain a light metronomic pulse in the RH octave figuration - *slightly* swelling at the points of high register

Subtly accent the LH syncopations

Dynamics are marked separately in the octave figuration passages (such as bars 1-31), but together in the homophonic chordal passages (such as bars 32-45).

Ensure the piano dynamic is sufficiently quiet that the horn part takes prominence throughout.

As marked, the pedal should be extensively - sometimes for very extended passages to capture a background harmonic wash. If the dynamic becomes too loud, then dampen and re-pedal.



# A Short Excursion Around Middle D

Tempo 1: With movement and precision: ♩ = 150

Tim Chanter

Horn in F

Piano

*p* *mf* *p* *mf*

Ped.

7

Hn.

Pno.

*p* *mf* *p* *p* *p*

14

Hn.

Pno.

*p* *mf* *mp* *p* *mf* (*p*)

20

Hn.

Pno.

*mf* *p* *mf* *p* *mf*

slowing down . . . . .

26

Hn.

Pno.

*f*

*p*

\*

Tempo 2: More slowly with a little rubato: ♩ = 120

32

Hn.

Pno.

*f*

*mf*

*pp*

*Red.*

speeding up . . . . .

39

Hn.

Pno.

*p*

*pp*

*f*

*ff*

*Red.*

Tempo 1: ♩ = 150

45

Hn.

Pno.

*ff*

*mf*

*niente*

*p*

*mf*

*Red.*

\*

50

Hn.

Pno.

*p* *mf*

54

Hn.

Pno.

*mp* *p* *(p)* *mf* *mf* *p* *mf*

61

Hn.

Pno.

*mf* *pp* *p* *p* *mf*

67

Hn.

Pno.

*f* *mp* *p* *p*

Ed.

73

Hn. *p* *mf* *mp* *mf*

Pno. *p* *p* *mf* *mf*

79

Hn. *p* *p* *p* *f* *p* *p*

Pno. *p* *p* *p* *p* *p* *p*

86

Hn. *f* *f*

Pno. *mf* *p*

93 *slowing down . . . . .* *Tempo 2: ♩ = 120*

Hn. *niente* *f*

Pno. *f* *mf*

\* Red. Red.

99

Hn.

*f*

*f*

*p*

Pno.

*p*

Ped.

Ped.

Ped.

Ped.

Ped.

104

Hn.

*p*

*pp*

Pno.

*pp*

Ped.

\*

\*

107

Hn.

*pp*

Pno.

Ped.

Ped.

Ped.

Ped.

speeding up . . . . .

Tempo 1: ♩ = 150

111

Hn.

*mp* *ff*

Pno.

*p* *f*

*Ped.* *Ped.*

118

Hn.

*p*

Pno.

*p* *mp*

*8va* *8va*

*Ped.* *Ped.*

125

Hn.

*p*

Pno.

*p* *(mp)* *p*

*8va* *8va* *8va*

*Ped.*

131

Hn.

*p* *p* *p*

Pno.

*p* *p*

*8va* *8va* *8va*

*Ped.* *Ped.* *Ped.*

137

Hn. *p* *mf*

Pno. *mp* *p* *mp* (*mp*)

*Red.* *Red.*

*gru*

*\**

144

Hn. *mf* *mf* *p* *p*

Pno. *gru* *(mp)* *p* *p*

*Red.*

150

Hn. *pp* *p*

Pno. *pp* *p*

*Red.*

156

Hn. *ff* *ff* *ff*

Pno. *f* *mf*

*\**

*Red.*

163

slowing down a lot . . . . .

Tempo 3: ♩ = 100

Hn. *ff*

Pno. *f* *p* *Red.*

gradually quickening . . . . .

171

Hn. *p*

Pno. *mp* *Red.*

179

Hn. *mp* *mf*

Pno. *mp* *mf* *Red.*

185

still gradually accelerating . . . . .

Hn. *f*

Pno. *f* *Red.*



191 Tempo 1: ♩ = 150

Hn. *f* *ff*

Pno. *f* *ff*

Ped. Ped.

197 molto rit . . .

Hn. *fff*

Pno. *fff*

Ped. Ped. Ped.<sup>3</sup>

202

Hn.

Pno. *8va*

Tempo 4: With a steady calm (slower than the opening) ♩ = 130

206

Hn.

Pno.

*p*

*p*

*pp*

*p*

213

Hn.

Pno.

*p*

*p*

219

Hn.

Pno.

*mp* *pp* *f* *mf* *niente*

*mf*

*con rubato*

(Note: release the RH 'C' and LH 'E')

*Red.*

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# **Unmanned Orbit for Orchestra**

**by Tim Chanter**

University of Cape Town

**Duration: 12 minutes**

## **Instrumentation**

- 2 Flutes (2<sup>nd</sup> flute doubling Piccolo)
- 2 Oboes
- 2 Clarinets in B flat
- 2 Bassoons (2<sup>nd</sup> Bassoon doubling Contrabassoon)
  
- 2 Horns in F
- 2 Trumpets in B flat
- 2 Trombones (1<sup>st</sup> player: Tenor; 2<sup>nd</sup> player: Bass)

Non-Pitched Percussion (1 player) – see below

Pitched Percussion (1 player) – see below

### **Strings**

#### **Non-Pitched Percussion**

- ♦ Instrumentation: High and Low Wood Blocks (highest and lowest available), Snare Drum (snare on throughout), Bass Drum, Suspended Cymbal, Cowbell (lowest available), Triangle (highest available), Tom-toms (set of 4), Guiro
- ♦ It is assumed that the Snare Drum, Suspended Cymbal and Bass Drum (with foot pedal) are part of a standard drum kit and can therefore be played simultaneously; or if not that they can be arranged to be close enough to do so.
- ♦ The High and Low Wood Blocks (choose the highest and lowest available) also need to be played together, and must therefore be mounted rather than hand-held.
- ♦ I have used the following beater symbols:
  - ↑↑ - standard hard snare drum sticks
  - ▯ - rubber mallets (for the woodblocks)
  - ⌘ - wire brushes (for the suspended cymbals)

#### **Pitched Percussion**

- ♦ Instrumentation: Vibraphone (standard 3-octave F-to-F range), and Xylophone (standard 3-octave C-to-C range)
- ♦ The Vibraphone motor should be on throughout the piece. As marked, the pedal should be used extensively and naturally (i.e. pedal with harmonic changes).
- ♦ I have only specified whether the mallets for a specific passage should be
  - ↑↑ - hard (plastic or hard rubber) or
  - ↑↑ - soft (yarn or similar):Exact choice of mallets is at the player's discretion.

## **Transpositions**

- ♦ The full score is in C
- ♦ Normal octave transpositions have been used for the Piccolo, Contrabassoon, Xylophone and Double Bass

## Full Score (in C)

by Tim Chanter

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

2 Horns in F

2 Trumpets in B $\flat$

2 Trombones

Percussion

High Wood Block (above staff)

Low Wood Block (on staff)

Xylophone

Vibraphone

Violin I

Violin II

Viola

Violoncello

Double Bass

5

Fl 1, 2

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, 2

Tpt 1, 2

Tbn 1, 2

Perc. (H.W.B.) (L.W.B.)

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*f*

*pp*

*p*

*f*

*mp*



13

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tbn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*pp*

*pp*

*pp*

*mp*

*mf*

*mp*

*f*

(H.W.B.)

*f*

*mp*

(L.W.B.)

*f*

*mp*

*mp*

*mp*

*mp*

*f*

*f*



17

Fl 1,2 *mp*

Ob 1,2 *mp*

Cl 1,2 *mp*

Bsn 1,2 *mp*

Hn 1,2 *f* *mp*

Tbn 1,2 *f* *mp*

Perc. *pp* *p*

Vib. \*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f* *mp*

Db. *f* *mp*

21

Fl 1, 2

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, 2

Tbn 1, 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp*

*mp*

*f*

*ppp*

*p*

*pp*

*mp*

*f*

*mp*

*f*

(L.W.B.)

182

B

25

Fl 1,2

Ob 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

*ff*

*p*

*p*

*ff*

*ff*

*mp*

*mf* *Red.*

*Red.*

B

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

*pp*

*p*

*pp*

*p*

*pp*

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left are Fl 1,2; Ob 1,2; Cl 1,2; Bsn 1,2; Tpt 1,2; Tbn 1,2; Vib.; Vln. I; Vln. II; Vla.; Vc.; and Db. The score is written in a standard musical notation with treble and bass clefs. Dynamic markings such as *ff*, *mf*, *p*, and *pp* are visible. A large, diagonal watermark reading "University of Cape Town" is overlaid across the center of the page. The page number "28" is visible in the top left corner.

31

Fl 1,2 *mp* *mf* *ff*

Ob 1,2 *mp* *mf* *ff*

Cl 1,2 *mp* *ff*

Bsn 1,2 *mp* *ff*

Hn 1,2 *ff* *f* *ff*

Tpt 1,2 *mf* *ff*

Tbn 1,2 *mp*

Perc. *mp* *f*

Vib. *mp* *mf* *Red.*

Vln. I *pp* *p* *pp* *f*

Vln. II *pp* *p* *pp* *f*

Vla. *pp* *p* *pp* *f*

Vc. *pp* *p* *pp* *f*

Db. *f*

Suspended Cymbal *mp* *f*

35

Fl 1,2 *niente* *f* *a 2*

Ob 1,2 *niente* *a 2* *f*

Cl 1,2 *niente* *f*

Bsn 1,2 *niente*

Hn 1,2 *niente* *f* *mp*

Tpt 1,2 *niente*

Tbn 1,2 *f* *mp*

Perc. *pp* *mf* *mf* (S.D.)

Vib. *Red. p* *Red.*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mp*

Vc. *f* *mp*

Db. *f* *mp*

38

Fl 1,2 *f* *f* *p*

Cl 1,2 *f* *f* *f* *p*

Hn 1,2 *p* *pp*

Tpt 1,2 *pp*

Tbn 1,2 *p* *pp*

Perc. (S.D.) *mp* *mp*

Vib. *pp*

Vln. I

Vln. II

Vla.

Vc. *p*

Db. *p*





45 C

Fl 1,2 *p*

Ob 1,2 *p*

Cl 1,2 *p*

Bsn 1,2 *p*

Hn 1,2 *p*

Tpt 1,2 *p*

Tbn 1,2 *p*

Perc. Cowbell - lowest ↑ pitch available *p*

Vib. *f*

C unis. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

[illegible]

51

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*mp*

*pp*

*p*

*mf*

*pp*

*pp*

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54

Fl 1, 2

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, 2

Tpt 1, 2

Tbn 1, 2

Vib.

Vln. I

Vln. II

Vla. (unis.)

Vc. (unis.)

Db. (pizz.)

*f* *mp* *p*

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**D**

64

Fl 1,2 *mf* *mf* *mf*

Cl 1,2 *p*

Bsn 1,2

Tpt 1,2 *pp* *pp* (*pp*)

Tbn 1,2 *p*

Perc. Snare Drum *pp* *mp* *pp* *mp*

Vib. *pp*

**D**

Vln. I *f*

Vln. II *pp* *pp* *f* *divisi*

Vla. (pizz., unis.) *mp* *mf* *mp*

Vc. (pizz., unis.) *mp* *mf* *mp*

Db. (pizz., unis.) *mp* *mf* *mp*

67

Fl 1,2 *f* *mf* *f* *f*

Ob 1,2 *mf* *p* *mf* *mf*

Cl 1,2 *f* *p* *f* *f*

Bsn 1,2 *mp* *mp* *mp*

Hn 1,2

Tpt 1,2

Tbn 1,2 *p* *p*

Xyl. *f* *p*

Vln. I *ff*

Vln. II *ff*

Detailed description of the musical score: The score is for measures 67 through 70. Flute 1 & 2 (Fl 1,2) plays a melodic line starting on a whole note in measure 67, moving to eighth notes in measure 68, and returning to a whole note in measure 69. Dynamics are *f*, *mf*, *f*, and *f*. Oboe 1 & 2 (Ob 1,2) plays a similar melodic line, starting on a whole note in measure 67, moving to eighth notes in measure 68, and returning to a whole note in measure 69. Dynamics are *mf*, *p*, *mf*, and *mf*. Clarinet 1 & 2 (Cl 1,2) plays a melodic line starting on a whole note in measure 67, moving to eighth notes in measure 68, and returning to a whole note in measure 69. Dynamics are *f*, *p*, *f*, and *f*. Bassoon 1 & 2 (Bsn 1,2) plays a rhythmic pattern of eighth notes in measure 67, then rests in measure 68, and continues the pattern in measure 69. Dynamics are *mp*, *mp*, and *mp*. Horn 1 & 2 (Hn 1,2), Trumpet 1 & 2 (Tpt 1,2), and Trombone 1 & 2 (Tbn 1,2) are silent in measures 67 and 68. In measure 69, the Trombone 1 & 2 part has a whole note with a *p* dynamic. In measure 70, the Trombone 1 & 2 part has a whole note with a *p* dynamic. Xylophone (Xyl.) is silent in measures 67 and 68. In measure 69, it plays a whole note with a *f* dynamic. In measure 70, it plays a whole note with a *p* dynamic. Violin I (Vln. I) and Violin II (Vln. II) play a melodic line starting on a whole note in measure 67, moving to eighth notes in measure 68, and returning to a whole note in measure 69. Dynamics are *ff*, *ff*, and *ff*.

71

Fl 1,2 *f* *p*

Ob 1,2 *mf*

Cl 1,2 *f* *p*

Bsn 1,2 *mp*

Hn 1,2 *mp* *mf* *f*

Tpt 1,2 *mp* *mf* *f*

Tbn 1,2 *mp* *mf* *f*

Perc. (S. D.) *mp* *mf* *mf*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *arco, unis.* *pp*

Db.



74

Fl 1, 2

mf

ff

mf

Ob 1, 2

mf

ff

Cl 1, 2

mf

ff

mf

Bsn 1, 2

mf

ff

Tbn 1, 2

mf

Perc.

f

Xyl.

f

Vln. I

ff

Vln. II

ff

Vla.

arco, unis.

f

Vc.

(arco, unis.)

f

(pizz.)

Db.

f

f

76

Fl 1, 2 *mf* *ff* *mf*

Ob 1, 2 *mf*

Cl 1, 2 *mf* *ff* *mf*

Bsn 1, 2 *mf*

Hn 1, 2 *mf* *f* *ff*

Tpt 1, 2 *mf* *f* *ff*

Tbn 1, 2 *mf* *f* *ff*

Perc. *mp* *f* *f*

Xyl. *mp*

Vln. I *mf* *f* *ff*

Vln. II *p*

Vla. *mp* (unis.) *f*

Vc. *mp* (unis.) *f*

Db. *mp*

E

79

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

E

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*f*

*f*

*mf*

*f*

*ff*

*f*

*f*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*ff*

*f*

*arco*

*ff*

*f*

*f*

[illegible]





90

Fl 1,2 *mp* *p*

Ob 1,2 *mp* *p* *mp*

Cl 1,2 *mp* *p*

Bsn 1,2 *mp* *p*

Hr 1,2

Tpt 1,2

Tbn 1,2

Perc. *mp*

Vib. *pp* *Red.*

Vln. I *mp* *unis.*

Vln. II *mp*

[illegible]



96

Bsn 1,2 *p*

Hn 1,2

Perc. *p* *mf*

Vib. *mf*

Vln. I *f* *mf* *mp*

Vln. II *f* *mf* *mp*

Vla. *p* *f* *mf* *mp*

Vc. *p* *f* *mf* *mp*

Db. *p* *f* *mf* *mp*

*divisi*

100

Hn 1,2

Perc. High Wood Block *fff*

Vln. I *unis.* *p* *divisi* *fp > pp* *niente*

Vln. II *unis.* *p* *divisi* *fp > pp*

Vla. *unis.* *p* *divisi* *fp > pp*

Vc. *divisi* *fp > pp*

Db. *fp > pp*

(at octave below if low C attachment available, until bar 155)

105

Cl 1,2

Solo

*mf*

Hn 1,2

Solo

*mf*

Perc.

unis.

Vln. I

*mf*

Vln. II

Vla.

Vc.

Db.

110

Fl 1,2

Oboe

Solo

*mf*

Ob 1,2

Solo

*mf*

Cl 1,2

Solo

*mf*

Bsn 1,2

Solos

*mf*

Hn 1,2

Solo

*mf*

Tpt 1,2

Solo

*mf*

Tbn 1,2

Triangle

*pp*

Vln. II

Vla.

Vc.

Db.



119

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

*mf*

*pp*

*mf*

(Tri.)

(Solos)

122

Fl 1,2

mf

f

Ob 1,2

f

Cl 1,2

mf

f

Bsn 1,2

mf

f

Hn 1,2

p

mf

Tpt 1,2

mf

mf

f

Tbn 1,2

mf

mf

f

Vln. I

(Solos)

f

Vln. II

Vla.

Vc.

Db.

**6**

125

Fl 1,2

*p*

Ob 1,2

Cl 1,2

*pp*

Bsn 1,2

*pp*

Hn 1,2

mutes in

Tpt 1,2

Tbn 1,2

Perc.

Susp. Cymbal

*pp*

*p*

*p*

**6**

Vln. I

Vln. II

*pp*

Vla.

*pp*

Vc.

*pp*

Db.

*pp*

129

Fl 1,2 *p*

Cl 1,2 *pp*

Bsn 1,2 *pp*

Hn 1,2 (muted) *ppp*

Tbn 1,2

Perc. (S.C.) *ppp* *pp*

Vln. I All (divisi) *pp*

Vln. II

Vla.

Vc.

Db.

133

Ob 1,2

Cl 1,2

Bsn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

Snare Drum

*f*

*mf*

*p*

*mp*

*pp*



137

Ob 1,2 *p*

Cl 1,2 *pp*

Bsn 1,2 *pp*

Hn 1,2 (muted) *ppp*

Tpt 1,2 *p*

Tbn 1,2

Perc. S.D. *pp* *p*

Vln. I *(pp)*

Vln. II *(pp)*

Vla. *(pp)*

Vc. *(pp)*

Db. *(pp)*

[illegible]



148

Fl 1,2 *f* *mf*

Ob 1,2 *f* *mf*

Cl 1,2 *a 2*

Bsn 1,2 *mf*

Hn 1,2

Perc. *(ppp)*

Vib. *(ppp)*

Vln. I *(pp)*

Vln. II *(pp)*

Vla. *(pp)*

Vc. *(pp)*

Db. *(pp)*

151

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*f*

*f*

*f*

*mf*

*f*

*(ppp)*

*(pp)*

*(pp)*

*(pp)*

*(pp)*

*(pp)*

*divisi*

*divisi*

*(pp)*

155

Fl 1, 2

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hn 1, 2

Tpt 1, 2

Tbn 1, 2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mp*

*p*

*pp*

*ff*

*p*

*p*

*8va*

*(muted)*

Snare Drum

159

Fl 1,2 *mp* *p* *f*

Ob 1,2 *mp* *p* *f*

Cl 1,2 *mp* *p* *f*

Bsn 1,2 *mp*

Hn 1,2 mutes out

Tpt 1,2 *mp*

Tbn 1,2 *mp*

Perc.

Xyl. (8)

Vln. I *p* *fp*

Vln. II *p* *fp*

Vla.

Vc.

Db.

[illegible]



[illegible]

[illegible]

171

Fl 1,2

Cl 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

Fluttertongue

*mf*

*ff*

*pp*

*p*

*f*

*mf*

Snare Drum

*pp*

*mf*

*mf*

*f*

*pp*

*f*

*pp*

*divisi*

*divisi*

*unis.*

*f*

*pp*

[illegible]

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176

Fl 1, 2

Ob 1, 2

Cl 1, 2

Bsn 1, 2

Hr 1, 2

Tpt 1, 2

Tbn 1, 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

fluttertongue

mp

pp

mf

(S. D.)

divisi

pizz.

ff

[illegible]

183

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*quickly dim.*

*ppp*

*ff*

*quickly dim.*

*ppp*

*ff*

*quickly dim.*

*ppp*

Susp. Cymbal

*ff*

*mf*

*niente*

*mf*

*niente*

*ppp*

*f*

*pizz.*

*ppp*

*f*

*pizz.*

*(pizz.)*

*f*

mutes out

**J**

188

1st Fl. *mf*

2nd Fl. *mf*

Perc. *pp* (remain quiet enough through this passag for the woodwind solos to clearly stand out)

Vla.

Vc.

Db.

192

1st Fl.

1st Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Perc.

Vib. *mp* *Red.* *Red.* *Red.* (play loudly enough to provide harmonic support for the woodwind solos, but quietly enough that they clearly stand out)

Vla.

Vc.

Db.



197

1st Ob.

2nd Ob.

2nd Cl.

1st Bsn.

2nd Bsn.

Perc.

Vib.

Vla.

Vc.

Db.

*mf*

*mp*

*f*

*f*

201

Cl 1,2

1st Bsn.

2nd Bsn.

Tbn 1,2

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*Red.*

*Red.*

*Red.*

*(divisi)*

*pp*

*pp*

205

Fl 1,2

Ob 1,2

Cl 1,2

Hn 1,2

Tbn 1,2

Perc.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mf*

Susp. Cymbal  $\uparrow\uparrow$

*pp*

*arco*

*mp*

209

Fl 1,2 *mp*

Ob 1,2 *mp*

Cl 1,2 *mp*

Bsn 1,2 *mp*

Hn 1,2 *f* *mp* *mf*

Tbn 1,2 *f* *mp* *mp*

Perc. *mp*

Vib.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *f* *mp* *mp*

Db. *f* *mp* *mp*

arco

arco

[illegible]

[illegible]

[illegible]

225

Fl 1,2 *ff* *mf*

Ob 1,2 *p* *mf*

Cl 1,2 *ff* *p*

Bsn 1,2 *p* *ff* *p*

Hn 1,2 *ff*

Tpt 1,2 *Open* *ff*

Vib. *Ped.* *p*

Vln. I *pp* *f* *pp* *p*

Vln. II *pp* *f* *pp* *p*

Vla. *pp* *f* *pp* *p*

Vc. *pp* *f* *pp* *p*

235

[illegible]



232

**K**

Fl 1,2 *ff* niente

Ob 1,2 *ff* niente

Cl 1,2 *ff* niente *p*

Bsn 1,2 *ff* niente *p*

Hn 1,2 *ff* niente

Tpt 1,2 *ff* niente

Perc. *f* *pp*

Vib. *p* *Red.*

**K**

Vln. I *f* *mp*

Vln. II *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *f*



238

Fl 1,2 *p* *f*

Ob 1,2 *p*

Cl 1,2 *p* *mf*

Bsn 1,2 *p* *mf*

Hr 1,2 *mf*

Tpt 1,2 *mf*

Tbn 1,2 *mf*

Perc. *ff* *mp* *mf*

Vib. *mp* *mp*

Vln. I *mp* *mf* *mp* *p*

Vln. II *mp* *mf* *mp* *p*

Vla. *mp* *mf* *mp* *f*

Vc. *mp* *mf* *mp* *f*

239

241

Fl 1, 2

mp

f

Ob 1, 2

f

Cl 1, 2

mp

f

Hn 1, 2

f

quickly dim.

Tpt 1, 2

f

quickly dim.

Tbn 1, 2

f

Vln. I

p subito

Vln. II

p subito

Vla.

p subito

Vc.

p subito

240

This page contains musical staves for measures 244 through 246. The instruments listed are Ob 1,2; Cl 1,2; Hn 1,2; Tpt 1,2; Tbn 1,2; Perc.; Xyl.; Vln. I; Vln. II; Vla.; and Vc.

- Ob 1,2:** Measure 244 has a whole rest. Measures 245 and 246 feature a melodic line starting on B-flat, moving up stepwise to D-flat, with dynamics *f*.
- Cl 1,2:** Measure 244 has a whole rest. Measures 245 and 246 play a descending eighth-note scale from G#4 to E3, with dynamics *mp* and *mf* respectively.
- Hn 1,2:** Measure 244 has a whole rest. Measures 245 and 246 play a descending eighth-note scale from F#4 to D3, with dynamics *mp* and *mf* respectively.
- Tpt 1,2:** All three measures have whole rests.
- Tbn 1,2:** Measure 244 has a whole rest. Measures 245 and 246 play a descending eighth-note scale from F#3 to D2, with dynamics *mf*.
- Perc.:** Labeled "Low Wood Block". It plays a rhythmic pattern of quarter notes (G2, A2, B2, C3) in measures 244 and 245 (*mp*), followed by eighth notes (G2, A2, B2, C3, D3, E3, F#3, G3) in measure 246 (*mf*).
- Xyl.:** Measure 244 has a whole rest. Measures 245 and 246 play a descending eighth-note scale from B4 to G2, with dynamics *f*.
- Vln. I & Vln. II:** Measures 244 and 245 play a descending eighth-note scale from G#4 to E3 (*mf*). In measure 246, they play a sustained chord of B-flat2 and D-flat3 (*f*, unis.).
- Vla. & Vc.:** Measures 244 and 245 play a descending eighth-note scale from G#4 to E3 (*mf*). In measure 246, they play a sustained chord of B-flat2 and D-flat3 (*f*, unis.).

247

Fl 1,2

Ob 1,2

Cl 1,2

Bsn 1,2

Hn 1,2

Tpt 1,2

Tbn 1,2

Perc.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Db.

*f*

*ff*

*f*

*sf ff*

*f*

*f*

*f*

*ff*

High Wood Block - above staff

Low Wood Block - on staff

*ff*

*ff*

unis.

*sf ff*

unis.

*sf ff*

*sf ff*

*sf ff*

242

250

Fl 1,2 *p subito* *mp* *mp* *p*

Ob 1,2 *a 2* *mp* *mp* *p*

Cl 1,2 *p subito* *mp* *mp* *p*

Bsn 1,2 *mf* *p*

Hn 1,2 mutes in

Tpt 1,2 mutes in

Tbn 1,2 mutes in (muted) *mp*

Perc. *pp subito*

Vib.

Vln. I pizz. *p* *p*

Vln. II pizz. *p* *p*

Vla. pizz. *p* *p*

Vc. pizz. *p*

Db. pizz. *p*

L

255 2nd Fl change to Picc

Fl 1,2

2nd Bsn change to Contrabassoon

Bsn 1,2

*mf*

Hn 1,2

(muted)

*mp* *mf* *mp* *mf* *mp*

Tpt 1,2

(muted)

*mp* *mf* *mp* *mf* *mp*

Tbn 1,2

Vib.

*mf* *mf* *mf* *mf* *mf* *mf*

L

(pizz. (unis.))

Vla.

*mp*

(pizz.) (unis.)

Vc.

*mp*

(pizz.)

Db.

*mp*





Picc. *f*  
 1st Fl. *f*  
 Ob 1,2  
 Cl 1,2 *f*  
 1st Bsn. *mf*  
 Cbsn. *mf*  
 Hn 1,2 *mf* **mutes out**  
 Tpt 1,2 *mf* **mutes out**  
 Tbn 1,2 *mf* **mutes out**  
 Perc. *mf*  
 Vib. *mf*  
 Vln. I *mf* **arco divisi**  
 Vln. II *mf* **arco divisi**  
 Vla. *mf* **arco divisi**  
 Vc. *mf* **arco divisi**  
 Db. *mf* **arco** (at octave below if low C attachment available, until bar 278)

[illegible]

270

Picc. *ff*

1st Fl. *ff*

Ob 1,2 *ff*

Cl 1,2 *ff*

1st Bsn. *ff*

Cbsn. *ff*

Hn 1,2 *ff*

Tpt 1,2 *ff* Open

Tbn 1,2 *ff*

Perc. *ff* Snare Drum (on staff) (S. D.) Bass Drum (below staff) (B. D.)

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*



[illegible]



281 *Change to Fl*

Picc. *f*

1st Fl. *(ff)* *p*

Ob 1,2 *ff*

Cl 1,2 *(ff)* *p*

1st Bsn. *ff* *mf*

Cbsn. *ff* *mf*

Hn 1,2 *ff* *mf*

Tpt 1,2 *ff* *mf*

Tbn 1,2 *f*

Perc. *High Wood Block* *ff*

Xyl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *f*

Vc. *f*

Db. *f*



284 7'

Fl 1,2 *f* *mp*

Ob 1,2 *mf* *mf*

Cl 1,2 *f* *mp*

1st Bsn. *mf*

Cbsn. *mf*

Hn 1,2 *f* *p* *mp*

Tpt 1,2 *f* *p* *mp*

Tbn 1,2

Perc. Low Wood Block *mp*

Xyl. *f* *mp*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Db.

[illegible]

292

Fl 1,2 *p* *f*

Ob 1,2 *f*

Cl 1,2 *f*

1st Bsn. *f*

Cbsn. *f* *mf*

Hn 1,2 *mf*

Tpt 1,2 *mf*

Tbn 1,2 *mf*

Perc. *f* *mf* High Wood Block

Vln. I *f* *mf*

Vln. II *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Db. *f* *mf*

296

Cl 1, 2

1st Bsn.

Cbsn.

Hr 1, 2

Tpt 1, 2

Tbn 1, 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz. (unis.)

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Tempo slowing slightly . . . . .

306

Fl 1,2 *p*

Ob 1,2 *mf*

Cl 1,2 *mf*

Hn 1,2 *mf*

Tpt 1,2 (muted) *mf*

Tbn 1,2 *mf*

Perc. *pp* *mp* *ppp*

Susp. Cymbal

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

niente

niente

niente

niente

niente

niente

**p** New Tempo  $\text{♩} = 55$

310  $\text{♯F}$

Fl 1,2 *mf* *p* *pp*

Ob 1,2

Cl 1,2 *pp*

1st Bsn. *p*

Cbsn. *p*

Hn 1,2 *pp* *pp*

Tbn 1,2 *pp*

Perc.

**P**

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp*

Vc. *pp*

Db. (pizz, unis) *p*

315

Fl 1, 2 *pp* *p* *pp*

Ob 1, 2 *pp*

Cl 1, 2 *pp* *p* *pp*

1st Bsn. *p*

Cbsn. *p*

Hn 1, 2 *niente* *pp*

Tpt 1, 2 *ppp*

Tbn 1, 2 *niente* *pp*

Vln. I *pp* *p* *pp*

Vln. II *pp* *p* *pp*

Vla. *pp* *pp*

Vc. *pp* *pp*

Db. *p*



320

Cl 1,2

1st Bsn.

Cbsn.

Hn 1,2

Tpt 1,2

Tbn 1,2

Vib.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*pp*

*p*

*niente*

*mf*

*pp*

*pp*

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331

Fl 1,2

Ob 1,2

Cl 1,2

1st Bsn.

Cbsn.

Perc.

Vib.

Vln. I

Vln. II

Vla.

Vc.

*mp*

*pp*

*ppp*

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334

Fl 1,2 *pp*

Cl 1,2 *pp*

1st Bsn. *mp*

Cbsn. *mp*

Perc. (Tri.) *pppp*  
Very very quiet - only just audible

Vib. *ppp*  
Very very quiet - only just audible \*

Vln. I *p* niente

Vln. II *p* niente

Vla. *p* niente

Vc. *p* niente

Db. (pizz., unis) *mp*